DOCTOR WHO MAGAZINE™

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Doctor Who Bus-Photo Feature Inside!

William Russell *Interviewed*

Fantasy Females

Incidental Music

DOCTOR WHO MAGAZINE

When the *Doctor Who* stars turned up to 'launch' the exhibition trailer, it was an excellent chance to bring you a new selection of photographs. Turn to the centre pages for the results. Also this month, we focus on the series' incidental music and *Web of Fear* features in *Nostalgia*. Finally, sorry but we've had to hold over our interview with Nicola Bryant till a future issue.

William Russell remembers his time with *Doctor Who* on page 6.

Marco Polo

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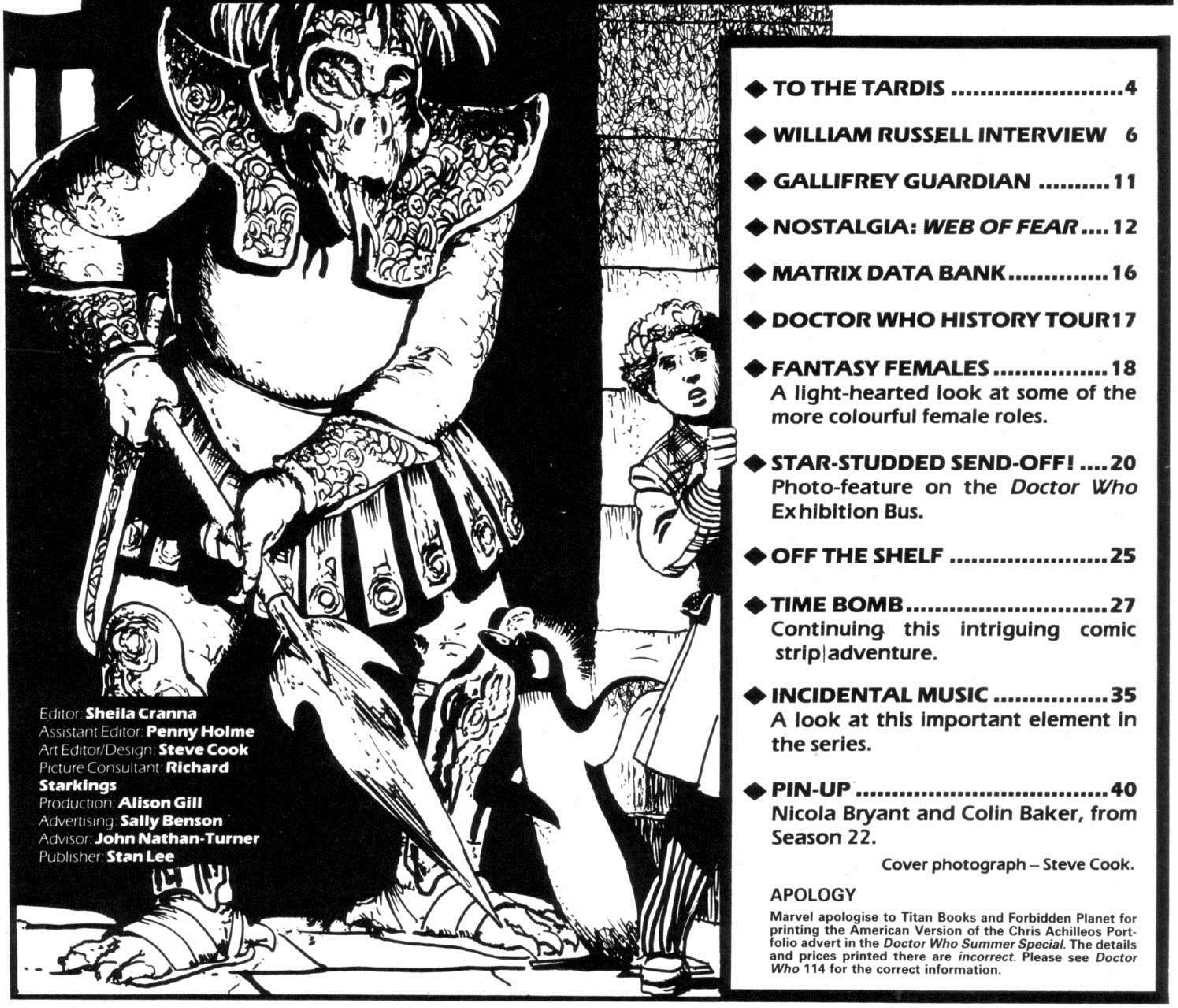

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Nicola Bryant and Colin Baker, from Season 22.

Cover photograph – Steve Cook.

APOLOGY

Marvel apologise to Titan Books and Forbidden Planet for printing the American Version of the Chris Achilleos Portfolio advert in the *Doctor Who Summer Special*. The details and prices printed there are *incorrect*. Please see *Doctor Who* 114 for the correct information.

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COMING NEXT MONTH...

As the new season gets closer, we review the contribution to the series of departing script-editor **Eric Saward**. We also pay tribute to **Robert Holmes**, who sadly died earlier this year.

John (K9) Leeson is interviewed, ***Face Of Evil*** is featured in the Archives and we bring you more news of Season 23. **Issue 116** is on sale from Thursday, **14th August**, priced 85p.

A reminder to those of you who haven't already tracked down this year's **Summer Special**: the historical stories are examined, **Hugh David** and **Adrienne Hill** are interviewed and we have an **exclusive photo-feature** relating the ***Highlanders*** episodes! On sale now, the Special's cover price is £1.10.

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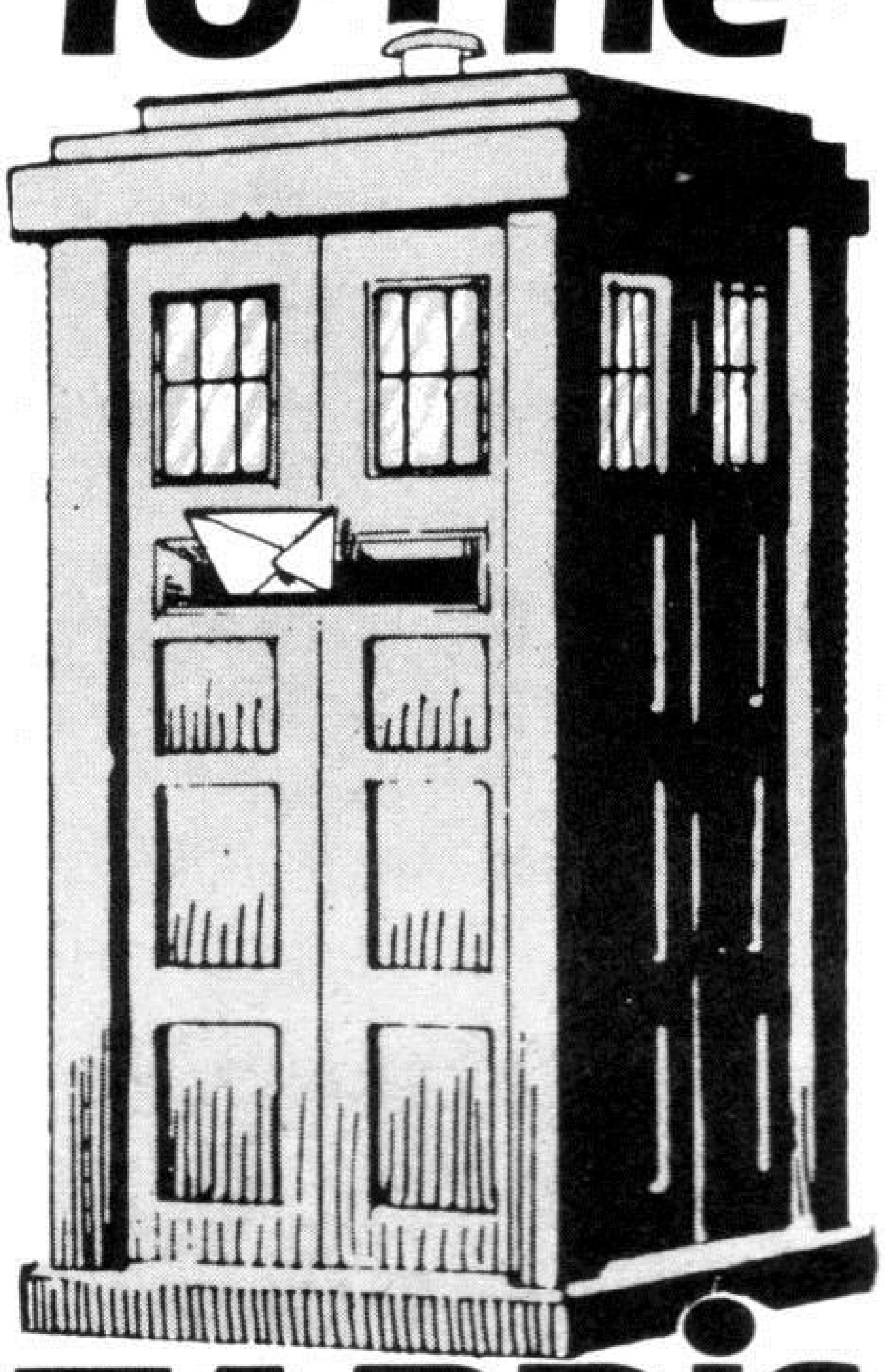
To The TARDIS



Send your letters to: To The TARDIS, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

RIGHT OF REPLY

I was interested to read, in **issue 113** of your magazine, Gary Russell's review of the sixth in Reeltime Pictures' *Myth Makers* series, featuring Nicola Bryant, which I directed.

To an extent, I would agree with his comment that the interview section of the video is a bit static, but personally I felt that a close-up of Nicola was far more interesting than a wide shot featuring a rather tedious curtain/backdrop and Nicholas Briggs, no matter how 'debonair' he may be!

The interview *was* broken up by the use of a fair number of stills *and* we were the first – and so far the only – tape in the series to include a clip of any sort, (from the 'Doctor in Distress' video). More was not shown of Nicola's gym in order that it could not be identified; Nicola goes there to exercise, not to sign autographs!

The *Myth Makers* productions are always tight for time; in my case I had to shoot half an hour of television over four locations in about five hours. Given the budget/time restrictions I was quite (but by no means totally) pleased with the result.

By the way, in answer to Christopher Goodman's letter (also **issue 113**) concerning an animated series of *Doctor Who,* I'd like to mention that it has been considered.

Two years ago, animator Kevin Davies and myself began work on a test sequence for a cartoon show based on the Daleks. On August 1st 1984, actors Peter Hawkins and David Graham (the original Dalek voices from the William Hartnell era) were reunited in a London studio to record dialogue specially for this project.

Sadly, for reasons of cost the project was shelved, although I did complete the soundtrack (music and voices) which was premiered at the Brighton *Doctor Who* Convention last July.

Although Kevin and I are now involved in other projects (including a forthcoming *Myth Makers* on Douglas Adams), all artwork and recordings have been kept in the hope that the idea can be revived sometime in the future.

Mark Ayres,
South Woodford,
London E18.

MARKED IMPROVEMENT

May I congratulate Simon Furman and John Ridgway, Annie Halfacree and Sheila Cranna, for I have just finished reading the last instalment of *Nature of the Beast* **(DWM 113)**. It is one of the best stories I've read in quite a while. The comic strip has certainly improved since *The Iron Legion,* as other readers can probably see.

Coming to my second point, I would like to mention the other Doctor not many people know. He is Peter Cushing who starred in *Dalek Invasion Earth.* In **DWM 111** there was a pin-up of a Dalek and Susan from the film. How about a picture of Mr Cushing's Doctor?

Robin Iddon,
Luton,
Beds.

NO PREVIEWS PLEASE

I am writing to you about Season 23. Please, please, please don't totally ruin every story by heartlessly previewing all of the stories, as you did last season. You ripped the plot apart, and left no surprises.

Please don't preview the stories at all. I know American and Australian fans will complain that it's the only way they will find out about the stories, but they will see them and read the books eventually, won't they? So, please *no* previews.

The *Nostalgia* feature in **issue 112** was wonderful. I couldn't stop laughing at William Hartnell's facial expressions on page 37, and I also like the photographs of the cliff-hanger endings – more, much more of this sort please. They were great.

By the way, if Terry Wogan was the Doctor (*Casting Competition,* **113**), would a regeneration occur every time he went on holiday? I can't imagine Selina Scott, Felicity Kendal, Kenneth Williams and so on, as the Doctor, can you? But please have some more competition sequels on the subject of your imaginary movie, like design a spaceship etcetera.

Who else in the **DWM** team was in *The Famous Five* (*Letters* **113**)? Sheila Cranna as Anne? Richard Marson as Timmy the dog?

Paul Dillon,
Motherwell,
Lanarkshire.

We would be interested to hear other readers' views on previewing the new season in ***DWM****.*

ENJOYABLE EARTHLINK

I am writing to say I disagree with Gary Russell's look at *Turlough and the Earthlink Dilemma (Off the Shelf,* **113**). I did not find the book tedious or heavy-going. It was fast, enjoyable and developed the character of Turlough from the little we saw of him in the series.

Keep up the good work with the magazine.

David Simpkins,
Newton Abbot,
Devon.

MEMORABLE INSIGHT

Congratulations on bringing us a new and interesting series of articles in the form of *Nostalgia.*

The first two articles have made compelling reading and a good insight into the early years of *Doctor Who*, an era which I am too young to remember.

Paul Salt,
Maidstone,
Kent.

CREATIVE CAMERAWORK

Well done on the latest issue of your genial publication. I loved the Jon Pertwee interview (**issue 113**), which managed to steer clear of the most often recounted 'funny incidents' of the Third Doctor's stint.

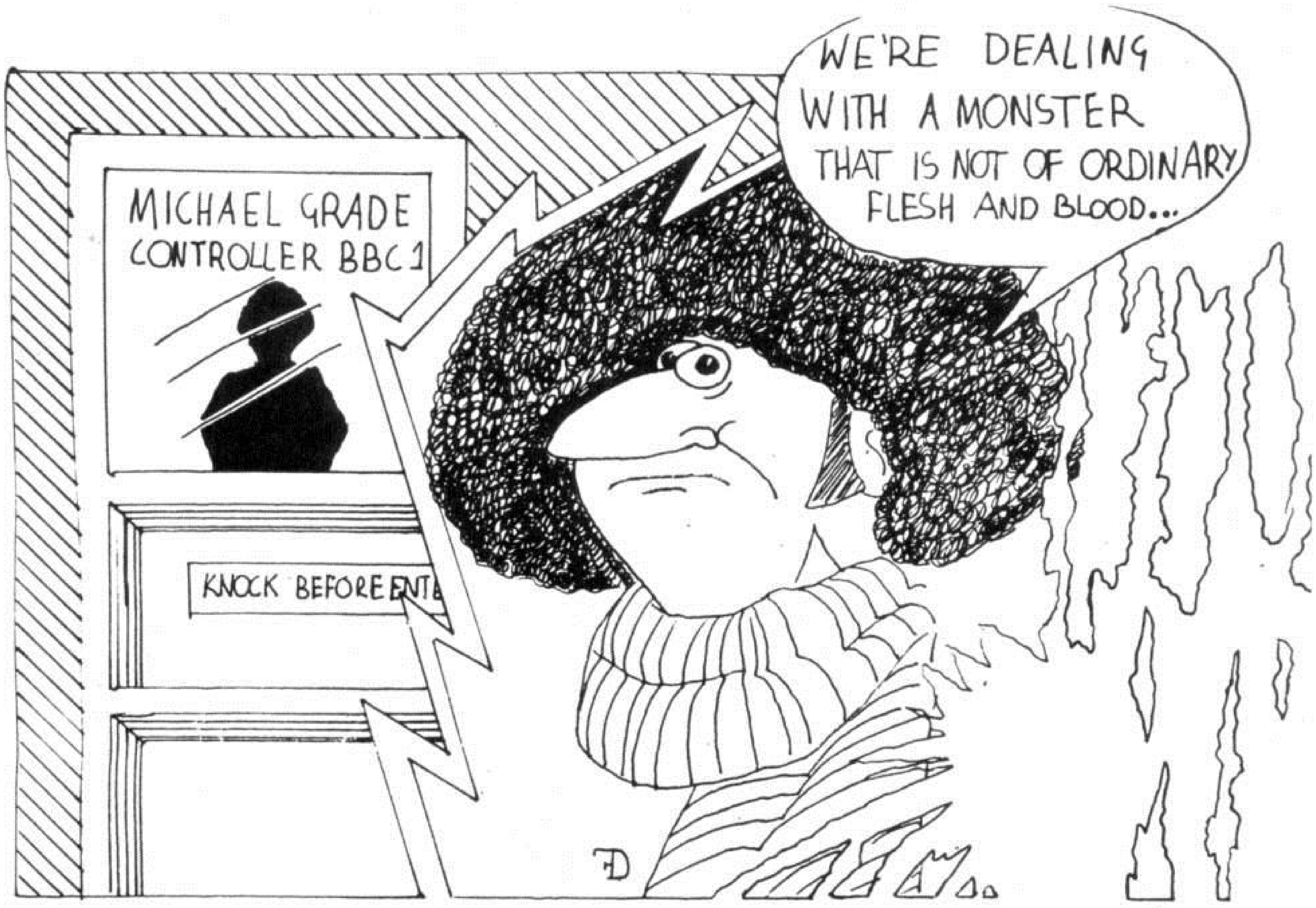
I was very disappointed to read your news item concerning the absence of film in the new season. The results achieved by the *Robin of Sherwood* team clearly show the superiority of film over video. It would be nice to see *Doctor Who* adopting some of the atmospheric camerawork used in *Robin.*

Despite the ham acting that prevails in Sherwood forest, the programme is worth watching just for the camerawork.

If *Doctor Who* could combine stories like *The Caves of Androzani* and production standards like *Robin,* I don't think there'd be much criticism. Certainly not from me at least.

I was rather annoyed by the news of the *Doctor Who* Exhibition Bus, which is going to the States. While foreign promotion is undoubtedly important, the series stands or falls on its success in *this* country. Surely the money would have been better spent on publicity ventures in Britain. An exhibition in London would have been nice.

Derek du Bery,
Dartford,
Kent.


WE'RE DEALING WITH A MONSTER THAT IS NOT OF ORDINARY FLESH AND BLOOD...
MICHAEL GRADE CONTROLLER BBC 1
KNOCK BEFORE ENT

Inspired by Frank Bellamy. . . Francis O'Dowd, Plains, Airdrie.

Since we have received several queries about the dismantling of the Who *Exhibition in Blackpool, and the appearance of the Exhibition Bus, we asked BBC Enterprises what is happening about promotions.*

They stated that since the Blackpool Exhibition had existed for 11 years, they decided to close it and promote the series in other ways, which include the Bus touring the States. They added that the Longleat Exhibition will remain open.

THE FORGOTTEN DOCTOR

I was very interested to read Jeremy O'Neill's letter, printed in **Issue 108,** because I, too, can remember Trevor Martin's superb stage performance as the Doctor.

As Jeremy rightly states, the play was called *Doctor Who and the Daleks in Seven Keys to Doomsday,* it was written by Terrance Dicks, and opened at London's Adelphi Theatre on 16th December, 1974.

I found it truly remarkable how effectively the director, Mick Hughes, managed to transfer it from screen to stage.

First, there was a very impressive TARDIS console, which was flown on and off the set by wires, and the Dalek casings, specially built for the play, easily put the battered Beeb versions to shame.

A multiple projection system allowed various images to be superimposed onto large screens, which were mounted around the stage. This, together with plenty of swirling dry ice and some superb spine-chilling sound effects, recreated the same sense of excitement as generated in the TV programme itself.

As for Trevor Martin, he was a very captivating Doctor. His physical appearance was a mixture of the first three Doctors: the long hair of Hartnell, the baggy trousers of Troughton, and an elegant jacket similar to that of Pertwee, with a flamboyant cravat thrown in for good measure.

This new incarnation was aided by two companions, Jimmy and Jenny, the latter portrayed by none other than Wendy Padbury.

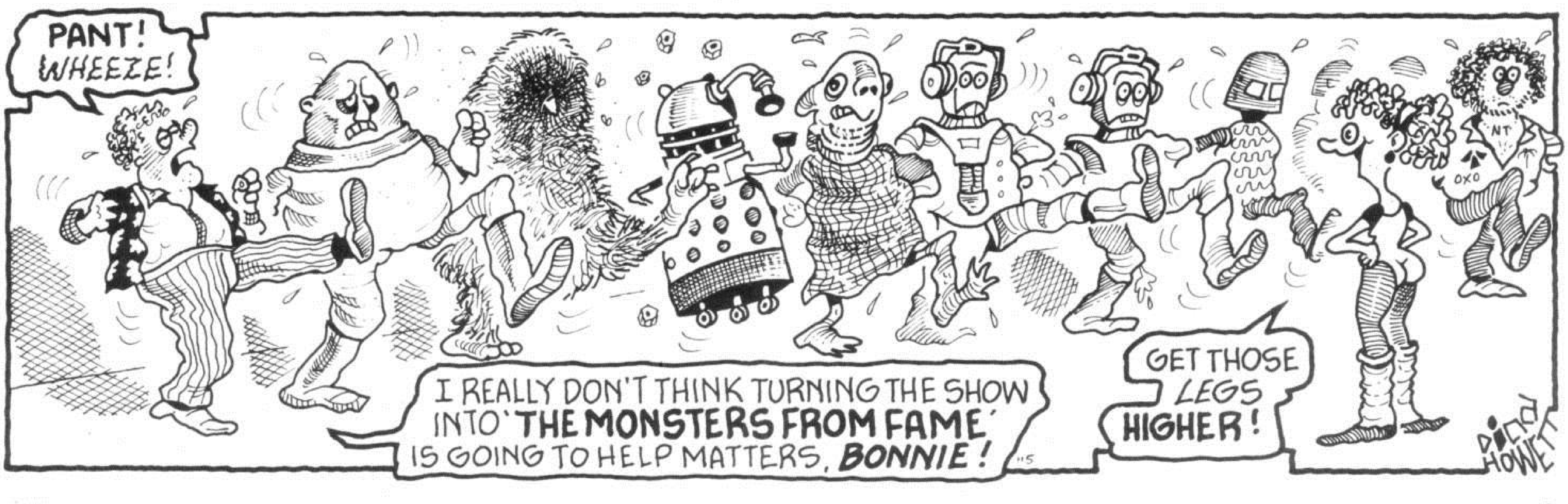
The play's opening sequence deserves a mention. From out of the TARDIS stumbles Jon Pertwee (really it's Martin, sporting a white wig and the third Doctor's costume) who promptly collapses.

Two people in the audience, Jimmy and Jenny, decide to jump up on to the stage to help him. Before their very eyes, the Doctor's features begin to blur, and change. On the screens, we in the audience see Pertwee's face transform into that of Martin.

Trevor Martin, to some people, may well be the forgotten Doctor, to others, he may even be the unknown Doctor, but for many who saw the production, he will always be a truly memorable Doctor.

Robin Freeman,
Havant,
Hants.

DOCTOR WHO? by Tim Quinn & Dicky Howett


PANT! WHEEZE!
NT
OXO
I REALLY DON'T THINK TURNING THE SHOW INTO 'THE MONSTERS FROM FAME' IS GOING TO HELP MATTERS, BONNIE!
GET THOSE LEGS HIGHER!
DICKY HOWETT

WILLIAM RUSSELL

A certain magic still clings to the first occupants of the TARDIS, as Richard Marson discovered when he talked to William Russell, who played heroic schoolteacher Ian Chesterton for the first three years of the world's longest running science fiction programme.

The first question had to be how did William first get into the cast of *Doctor Who*? "The producer of *Doctor Who* was Verity Lambert and I suppose she had been looking around for the right type of actor to play the rather heroic Ian and had hit upon me because of my previous experience in that kind of part on television. I'd played in serials like *David Copperfield, Robin Hood* and *The Adventures of Sir Lancelot*.

"I think Verity wanted someone who could not only play the part as she envisaged it, but who was also used to the pressures of live television and long production schedules. I had both on my side, because although most live serials didn't last longer than three months, I'd been in filmed series with production going on for nearly a year.

"There was a certain type of stamina needed in those days – a lot of nerves to deal with that rush of adrenalin before a live or semi-live performance. It was much more rewarding and much more like being in the theatre, and it gave a show an edge which recorded drama lacks. Of course, if it went wrong it was just a disaster, but at least we didn't have to do re-takes, though often, if they wanted a repeat, we'd have to re-assemble in the same studio a few nights later and go through the whole thing again. Frenetic days, those!

"Getting back to *Doctor Who*, I was contacted by Verity who said she wanted to meet to discuss a part in a new serial she was doing. I went along to talk to her about it and got myself into a lengthy discussion about the series, what it was about, what my character was supposed to be doing in the whole set-up and roughly what the other details about it were – how long the engagement would be, etcetera.

"Eventually, all was agreed and I signed my contract, which was interesting as the BBC had an escape clause whereby had the series been a flop they could have dropped us at any time, whereas we were bound to keep to our side of the bargain. I have to admit that none of us thought that *Doctor Who* would be around for a very long time, except Billy Hartnell, who had the kind of confidence in the project that the star needs to have.

"I remember meeting Bill, Jackie and Carole Ann for the first time and being very impressed with Billy. I was well aware of his track record in British films, as I had been a part of that industry myself, making about a dozen up to the time I did *Doctor Who*. But Billy was a super actor, adept at playing tough parts and famous for his marvellous performance in a film called *The Way Ahead*, directed by Carol Reed.

"I hadn't met the two girls before, but after the first nerves had evaporated, we got on famously."

"I hadn't met the two girls before, but after the first nerves we got on famously. It was a very tight-knit group. Of course in those days the BBC couldn't afford to have large casts, so most of the dialogue and action fell on our shoulders. It made us a close bunch, and that was a great help in the punishing work routine that we had to maintain to keep *Doctor Who* on the road for so many weeks of the year."

What had happened during those first rehearsals, had there been many diversions from the script? "Only within certain boundaries. I think the fact that the series was dealing with such incredible situations and so many fantastic places made us all the keener to keep our characters as sorted out and reasoned through as we could get them. We were always asking ourselves whether we would say a certain line or if we would do something.

"In the early days, we would have a week's rehearsing for each episode and on the Friday before the next day's studio recording, Verity and Mervyn Pinfield (as well as David Whitaker, the script-editor), would all come along to see what was going before the cameras the next day. There was a lot of collusion in the first weeks and a fair amount of committee-writing. Certainly, Verity and David were on hand more often than was later the case. ▷

William Russell and William Hartnell worked hard to develop the relationship between the characters they played.

◁ "Billy was especially thorough in working out his character and the way he would relate to the rest of us. He worked as a great professional, ironing out the smallest of details and embellishing where possible. He tried to understand the TARDIS as far as he could and he devised a way of operating all the switches to keep continuity. He thought of little touches, like always getting my name wrong, and he was keen to develop a kind of protective friendship with Barbara, coupled with a rivalry between the Doctor and Ian."

What memories did William have of that first historic serial, *An Unearthly Child*? "It was a very weird set-up – they took us right the way back to the Bronze Age or somewhere around then, and the script was all about these cave people. They had to talk virtually in grunts, which made the whole thing almost impossible to rehearse. Once in the studio – that was one thing – but out in rehearsal, with all the actors and actresses in their ordinary clothes, it just fell apart because it sounded too funny for words. We collapsed all through the week, which is perhaps the reason why we played it extra serious in the recording.

"In those days it certainly was not glamorous – we rehearsed anywhere and everywhere."

"We actually did the first episode twice, because Sydney Newman, who was behind the whole concept, looked at our first efforts and simply said, 'Do it again'. Sydney was the boss and the series was his baby. We all knew that, and we all knew we were on the line. Verity and her team were working themselves into the ground and we, the actors, liked to think we weren't letting the side down. In those days it certainly was not glamorous – we rehearsed anywhere and everywhere, so long as it was near the BBC's Shepherd's Bush premises, and that often meant we'd be freezing to death in a church hall somewhere. I remember one place where the roof was leaking and we had to put buckets out to catch all the rainwater."

Throughout his time in the series, William Russell's character Ian seemed to have a particularly close relationship with Barbara (Jacqueline Hill). Was this deliberate; had there been any intimations of a romance intended? "I don't think we ever meant to convey anything more than a close friendship. That was there in the first story, but it was more guarded. The situation which the teachers found themselves in naturally drew them closer together. I don't think there was ever any idea that they might be in love or falling in love or anything like that.

"Jackie and I made it our business at the beginning to work out very carefully how we would fit into it and how long it would take before we got used to the life on offer. We thought about how it would all develop and these thoughts turned into conversations and occasionally these conversations would turn into fully-fledged arguments. They weren't bitter or nasty, they were creative battles and we were all involved.

"I'd hate to just get the script and have to do it without that process of developing the interpretation – that's what being an actor is all about. I was lucky with our second script-editor, Dennis Spooner, who was very sympathetic to actors and would

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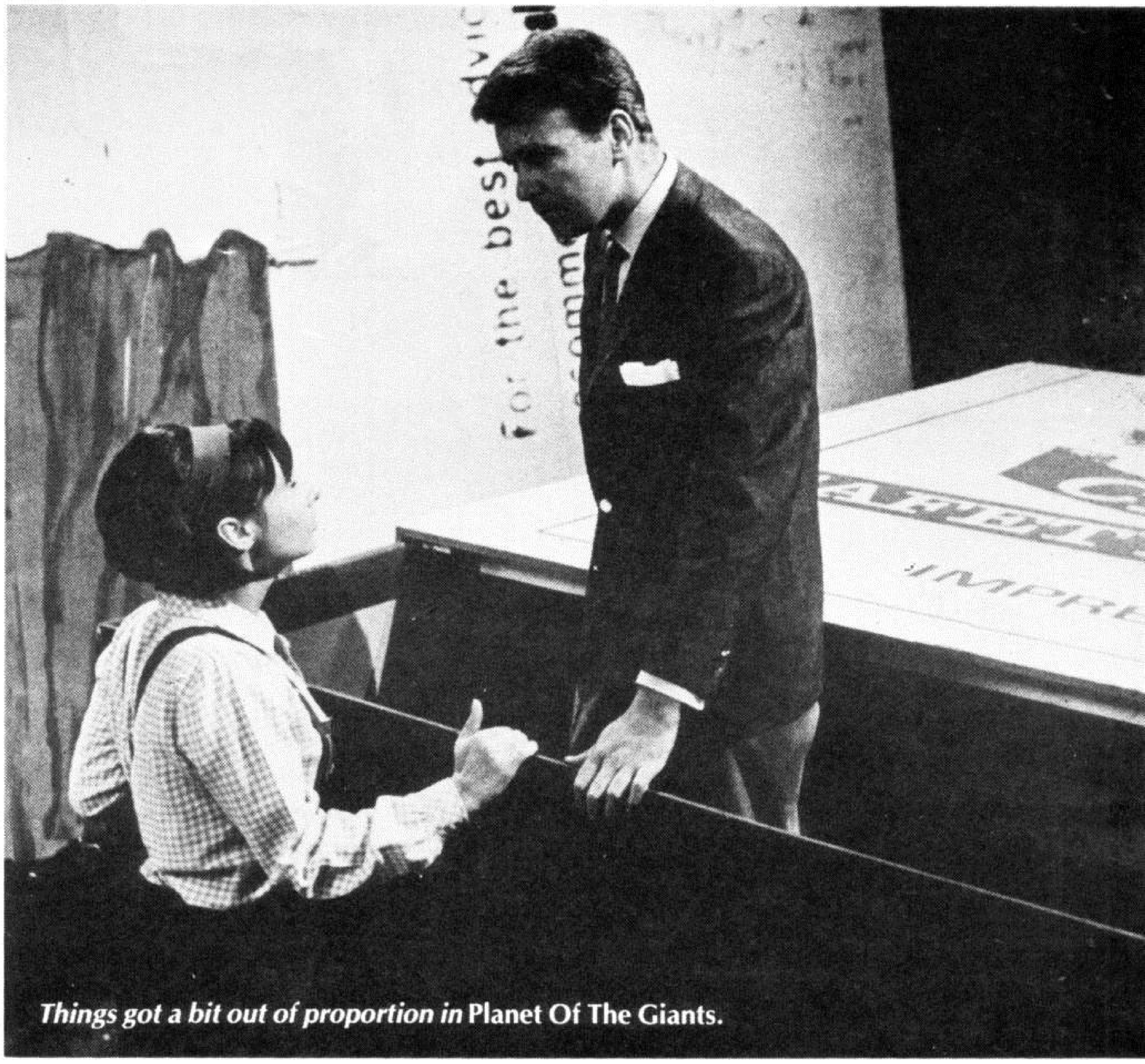
instruct his writers well, telling them what was out of character."

The Daleks have passed into *Doctor Who* legend just as much as the first story. What did William think of Terry Nation's pepperpot creations? "Well, I have to confess that they took time to grow on us, and we weren't especially taken with them when they were first unveiled. But they were very effective on screen – my daughter was absolutely terrified by them.

"I remember that the Daleks provided me with the first indication that our programme was going to be really successful. I bought a copy of the *Evening Standard* one day and inside there was a cartoon picturing General de Gaulle as a Dalek. And that was that.

"You needed a lot of ingenuity to work with the Daleks and it helped if you got on with the men who pushed them around from inside. It all came back to the business of taking the fantasy situation with the utmost seriousness, so that the right mood would be conveyed to the audience."

"I liked virtually all the scripts, and I think for television of the time they were astonishingly good."



***Things got a bit out of proportion in* Planet Of The Giants.**

Did William have any particular adventure that he had either enjoyed above all the others or that he thought worked especially well? "I liked virtually all the scripts, and I think for television of the time they were really astonishingly good. All the people involved were full of smashing ideas and enthusiasm for the project itself, which made an obvious difference in the end product. I liked *Marco Polo*, and I think that was extremely well-written, exciting and diverting as well as having a bit of history on the educational side.

"The historical stories were always fun, because it gave us the opportunity to dress up and really enter the period. I remember doing one about the Romans, which was fun and another about Richard the Lionheart, in which the director wanted me to let my arm get covered in ants – I said, 'Under no circumstances,' and that was that, they had to get a stand-in.

"I was actually behind one of the stories, as we had a lot of contact with Verity and David and we knew they were always on the look out for stories and ideas, so I suggested the idea of doing a serial set in the French Revolution, which, lo and behold, became a reality."

William has clear memories of *Planet of Giants*, the adventure in which the TARDIS crew were miniaturised and threatened before returning to normal size again: "We usually made *Doctor Who* in the tiny studios at Riverside or Lime Grove. Only very rarely did we travel up to Television Centre, which was coming into use more and more just as I left the programme.

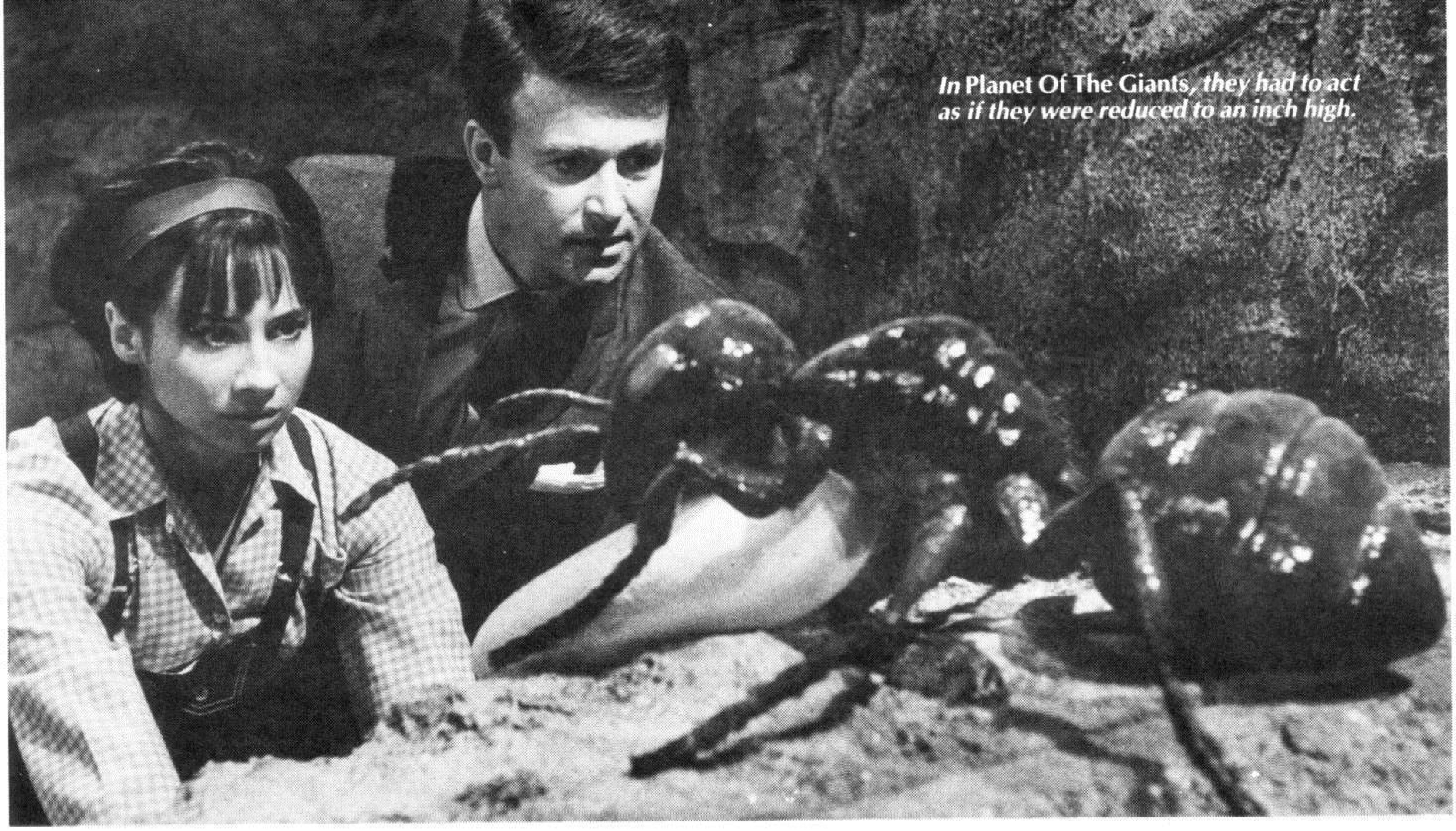
"With the one about the giants, they got very ambitious and literally filled the studio with as many of these outsize props as they could fit in, including a giant telephone and a box of matches. The matches themselves were rather dangerous as they were bulky and could bump you on the head if you dislodged them.

"We also used a process called back projection, where we were placed against a giant screen onto which was projected film of this cat trying to turn us into his lunch. That was another fun one which we enjoyed doing."

The next story, *The Dalek Invasion of Earth*, brought Carole Ann Ford's final appearance. Had her departure, and the arrival of Maureen O'Brien as Vicki, affected the team? "I think we were all aware that once the series had established itself, it would run for some time, but I don't think we were ever intending to see it through to the end regardless. Carole was a young actress who, understandably, wanted to do other things, and so we were sad but not especially surprised when she left us. I think Billy felt it the most – he was certainly very annoyed with Jackie and me for throwing the towel in and I heard that he didn't like being without the original line-up at all, especially as Verity left, too.

"But it's a sad fact that in this business, all things are temporary and one does move on without keeping in touch. After Carole left I never saw her again, likewise when I left I never saw Billy or Dennis Spooner or that whole crowd. We did keep in touch with Christmas cards and so on, but as an actor you tend to live for the present rather than the past.

"Maureen O'Brien joined us, and I have to say we didn't like Carole having left, so Maureen was faced with a very difficult job at first. But she was and is a most accomplished actress, so she managed the changeover very well. She was a lot more down-to-earth than Carole was, but they were trying to ring the changes ▷



In Planet Of The Giants, *they had to act as if they were reduced to an inch high.*

WILLIAM RUSSELL INTERVIEWED

◁ which was a good thing for the series, a necessary one."

What were William's thoughts on the directors with whom he worked: "I had excellent directors, all of whom worked very hard on the series and entered wholeheartedly into the process of discussion and analysis which made up our collective approach to the show. I thought Waris Hussein was very talented indeed, likewise Richard Martin, who went on to direct feature films. They were all inventive and all trying to get as much out of the primitive technology as possible. There was Chris Barry, who did quite a few, and Douglas Camfield, who later cast me in a thriller serial called *Watch The Birdies.* No bad experiences, I think."

Had William decided to leave with Jacqueline Hill, or was it decided by the production team? "No, we both came to the same decision at about the same time, and we gave Verity plenty of notice. I think it was her plan to write us out together, although that was obviously the most logical, neat way to do it. My memory is a little blurry as to how they actually disposed of us, although I do remember being taken all around London's sights for the closing shots. Actually, Verity and Billy between them tried very hard to keep us on but that was it, we'd done two years.

"I had to go, because the whole *Doctor Who* job was turning into a grind, the spark had gone out of it for us, and I wasn't inspired enough to put all I felt I should do into it. I needed that break and I desperately wanted to get back into the theatre again, which I did virtually straight away in a tour of *Separate Tables* along with Jackie, who I have worked with on and off since. I was lucky in that I don't think that anybody ever discriminated against me for my track record in *Doctor Who* and I've worked very consistently since then, with an awful lot of work taking me all over the world. I've worked with the Old Vic, the R.S.C., the National, and the Actor's Touring Company, which also gives me a chance to write and direct.

"On television, I've appeared in all sorts of shows, including *Shoestring* and *Testament of Youth.* The great joy of my career has been to combine a massive variety of roles, whilst still being able to support my family."

William Russell's real name is Russell Enoch. Had this helped shield him from the public eye? "I don't think so. I mean, to my friends and colleagues I'm Russell, but that hasn't stopped me being recognised, right up to this day. I still get mail on occasions.

"I think that what we started in *Doctor Who* is not so very surprising as a phenomenon, when you consider the talent of someone like Verity Lambert, or the impact that Billy made with audiences everywhere. I think the fact that we were a very, very close group really came over on screen and added a lot to the enjoyment of the series. You communicate a sense of belonging and purpose, if you get on well with your colleagues. A lot has been said about Billy Hartnell being tetchy, but that was his screen character. You couldn't imagine a more different man off screen than on – he even wore a wig in the part. He cared and that was a great part of the show's first success.

"After I left the series, I went on watching it, although my work in the theatre, particularly when abroad, did act as a limitation. I liked to follow it with the changes and I was interested to hear that Jackie had been in it again. I wouldn't mind doing that myself as a one-off. I did see one story where they got all the Doctors together and I thought that was tremendous fun."

What about the future; what sort of plans does William have? "Ah, there is the essence of the actor's life. I only have a vague idea. I hope to be doing some writing and some more directing, and I might even be working with Jackie again."

Finally, why does William think *Doctor Who* has been such a success? "It's very difficult to pinpoint a thing like that. The concept itself was a very strong one and it was well executed. Recently some friends showed me some of the first story again. Sentiments aside, I thought it set the stage for a marvellous show." ◇

GALLIFREY GUARDIAN

No115 AUG 1986

IN THE CAN

The first four episodes of the new season were completed with the final studio recording session on Monday, May 12th. Cast and crew achieved a phenomenal number of scenes over the five days that the story had in studio, with director Nick Mallett recording some scenes from various angles.

This resembles film work where a scene is enacted repeatedly from different angles, allowing the director a greater choice of images in the final editing stage. Particular care was taken on the episode endings, which promise to look very dynamic as a result of this extra time.

With attention now turning to the second story, by Philip Martin, the news has just come through that the planned two days of location work have been postponed. Studio work on the show should have been completed in mid-June, with the season being completed by mid-August. Incidentally, the production manager of story three is none other than Ian Fraser, who is married to well-known *Who* director Fiona Cumming.

Philip Martin

SAWARD SAYS GOODBYE

Eric Saward, the programme's script-editor since 1981, decided that this season would be his last with the show. Eric was responsible for some of the last few seasons' classic stories, including *Earthshock* and *Revelation of the Daleks.*

In April Saward left to concentrate on other projects. For the moment, producer John Nathan-Turner is handling the day to day script-editing, but with virtually all the scripts complete, he stresses that this is not as daunting as it sounds.

While questions now arise as to who will succeed Saward in the post, we will be taking a look at the work of one of the most long-standing and popular of all the show's script-editors in a future issue of this magazine.

FACE FROM YESTERDAY

Patrick Troughton is starring in *Yesterday's Dream* for Central TV, a series in six episodes all on film. It will probably appear on our screens later in the year.

BACK AT THE N.F.T.

On the second weekend of July, the National Film Theatre in London will be holding a British Telefantasy weekend. The programme contains a representative selection of some of the most famous British TV science fantasy, including *Doctor Who*. The story selected for screening is the recently recovered William Hartnell yarn, *The War Machines*.

Other shows on offer include *Doomwatch, Ace of Wands, Survivors* and *Quatermass*. Tickets are available with membership of the B.F.I., and the programme is split into separate screenings.

Doctor Who will be projected, as *The War Machines* is held on 16mm film, which should be interesting. The weekend is the 12th and 13th July and further details can be obtained by writing or phoning the N.F.T. ticket office on the South Bank.

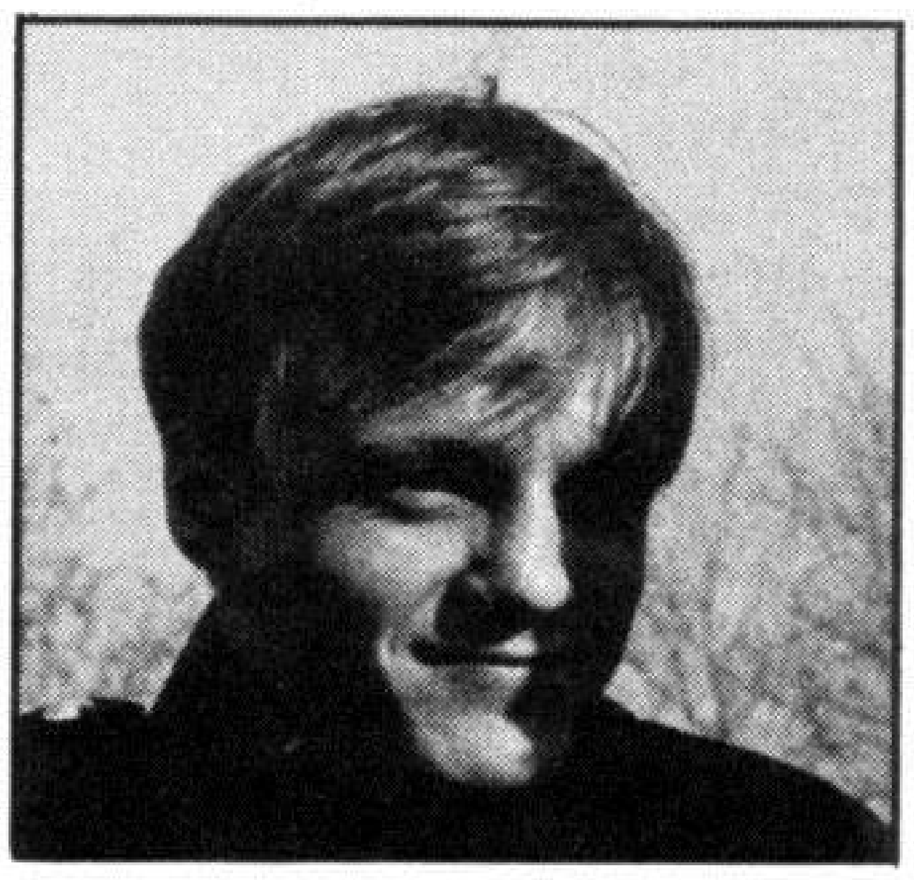
CAST FOR MINDWARP

Story two's director Ron Jones has assembled what must count as one of the most talented and interesting casts yet for a *Doctor Who* adventure. Joining the returning Nabil Shaban (Sil) and Brian Blessed as Yrcanos, a warrior King, comes Christopher Ryan as Kiv, perhaps better known for his part as Mike in *The Young Ones.*

Kiv is very definitely in the villainous mould. He will be aided and abetted by Patrick Ryecart who is to play Crozier. Ryecart is well-known for his golden-haired public schoolboy roles in shows like *My Son, My Son* as well as appearances in the BBC Television Shakespeare. Some years ago he attracted gossip column fame for his nightly nakedness in the West End stage play *The Beastly Beatitudes of Balthazar B.* From *Space 1999* comes actress Alibe Parsons as Matrona Kana, and *My Beautiful Laundrette* actor Gordon Warnecke is to take the part of Tuza.

MESSAGE TO THE FANS

Actor Michael Craze, familiar to fans as Ben, the cockney seaman of the Hartnell years, has asked us to pass on a message to our readers. He says that while he is always willing to answer letters from fans, he will only do so if they include a stamped addressed envelope. As this is standard practice for all such fan mail, it is a good idea to include one whoever you're writing to – because as Michael put it, "actors and actresses don't have the money to spend on loads of stamps."



OBITUARY

Sadly, Robert Holmes passed away on Saturday 24th May, after a serious illness. He had recently completed story one of the Twenty-Third Season, and the fifth episode of story three.

We will feature a tribute to Robert Holmes in a future issue of *DWM*.

Nostalgia

THE WEB OF FEAR

Darkness . . . A gloomy tunnel . . . A shabby, impish figure rushes forward and pauses to get his breath. It is the Doctor and he looks deeply worried.

"Oh, it's you! I thought for one moment... Goodness me, I must sit down for a minute. I'm glad I've met you. As a matter of fact there's something I want to tell you. When we start out on our next adventure, Jamie, Victoria and I meet some old friends, and some old enemies – very old enemies. The Yeti as a matter of fact. Only this time, they're just a little bit more frightening than last time. So I want to warn you that if your mummy and daddy are scared, you just get them to hold your hand!"

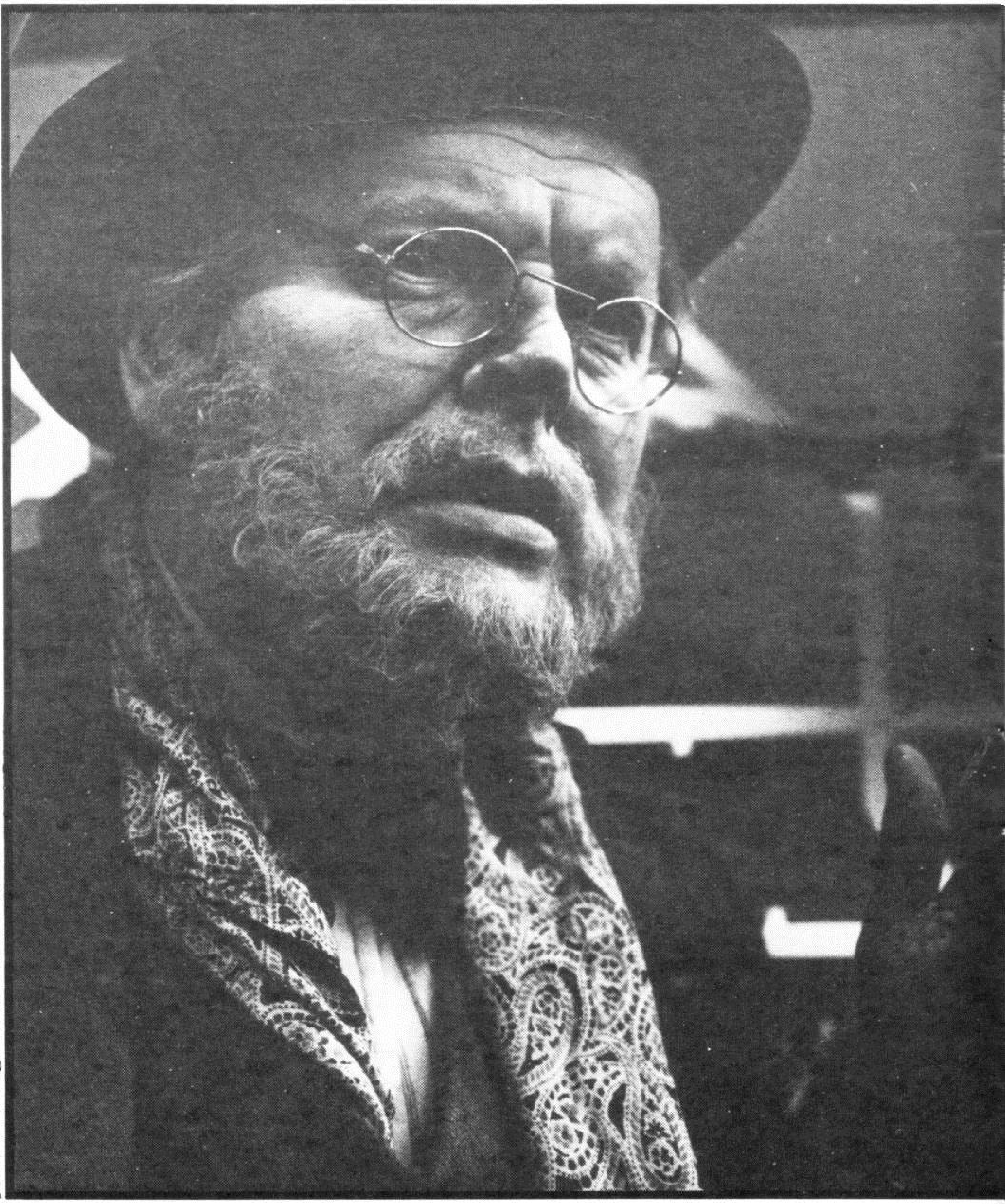
This sequence, followed by a film clip of soldiers fighting off the Yeti, was an enticing trailer for the all-time *Doctor Who* classic, *The Web Of Fear*. It was transmitted immediately after *The Enemy Of The World* and marked one of the very few occasions when the Doctor has directly addressed his TV audience.

It was January 1968. Three months earlier we had seen the demise of the Abominable Snowmen in Tibet, but so great was the popularity of the furry monsters that the BBC could not possibly let sleeping Yeti lie. They were back! *The Web Of Fear* reintroduced the character of Edward Travers and a sleeker, more agile brand of Yeti. Set some forty years on, the snowy heights of the Himalayas were replaced by the murky depths of the London Underground. The story is also notable for the début of Colonel (later Brigadier) Lethbridge-Stewart – the show's longest-running character.

TANGLE OF TERROR

The Web Of Fear was an apposite title, for the whole six-episode tale was an intricate tangle of apprehension, mystery and terror. Whittled down to its barest bones, *The Web Of Fear* is exposed plainly as an old-fashioned horror story – a movie genre of which the writers and the producer were very fond. This horror manifested itself in four major respects: first in the dark, dank setting of the tunnels; second in the stars of the show; the formidable Yeti and their controlling force, the Great Intelligence, third in the deadly web itself (comprising the fungus which oozed through the tunnels, and the mist drifting through the city streets); and finally in the Hitchcockian device of suspicion – one of the humans was in league with the Intelligence, but who?

The plot revolved around a small group of soldiers and scientists, practically isolated in an under-

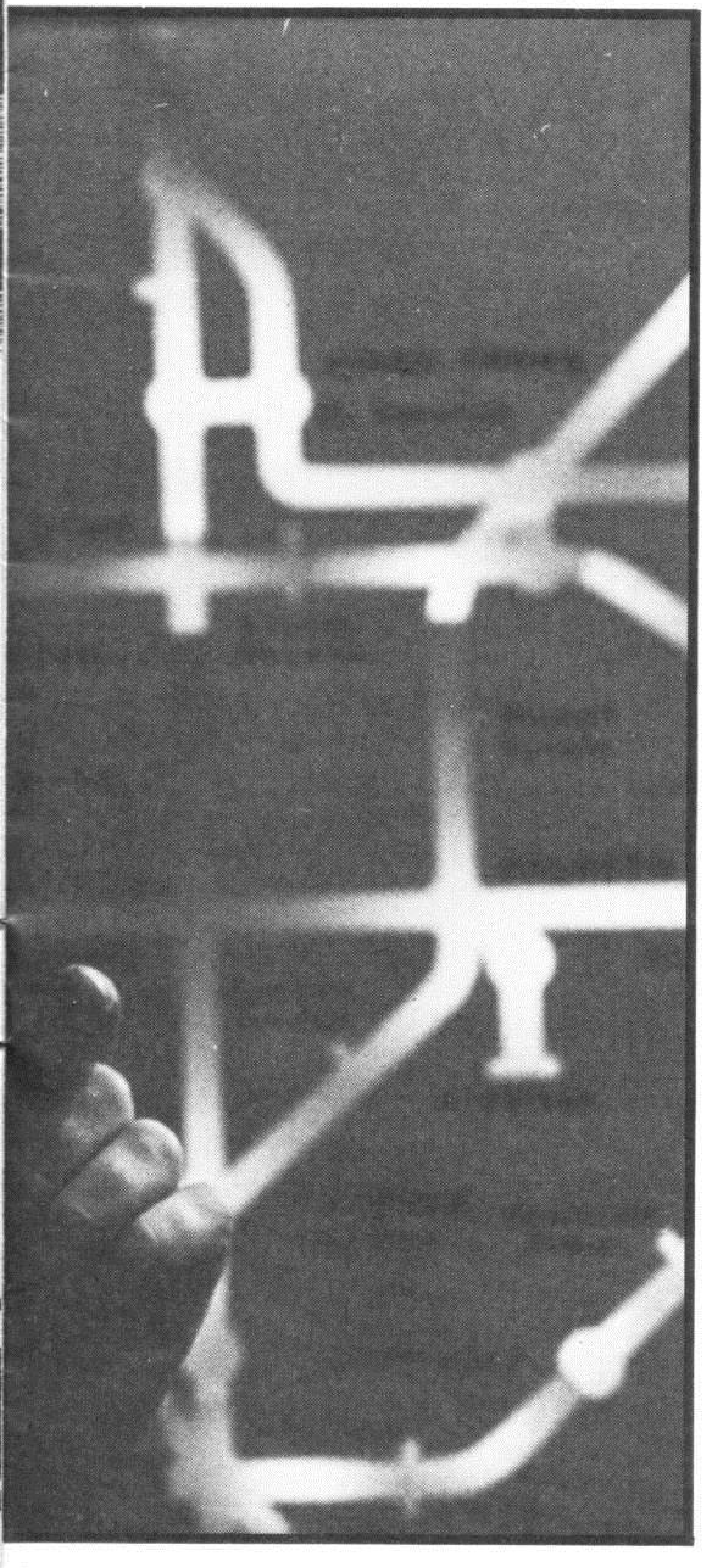


Jack Watling in his role as Professor Travers.

ground fortress, who were desperately trying to halt the advance of the web-like fungus and the mist, from which no-one returned alive; all their efforts were being thwarted by the Yeti and an unseen traitor in their ranks. The Great Intelligence brought the Doctor to Earth in order to drain his mind of all past experience, but the Doctor very nearly succeeded in doing the same to the Intelligence in return. (The full story is detailed in the **1984 DWM Winter Special**).

EXCELLENT SETTING

The Tube was indeed an excellent setting for a *Doctor Who* story, and the incongruous sight of the Yeti roaming through the tunnels is one of the series' immortal images. "I used to sit on the train late at night a lot, when there was hardly a soul in sight and I would pick up a paper so I didn't have to look out of the window. I absolutely hated it when the train stopped in the tunnels. The lights used to go out a lot in those days. My imagination would run riot about what might be out there, and then one day, there it was in *Doctor Who*," commented Jenny Rontganger of *Living*.



Brought to Earth.

How many times have you stared out into the gloom at the blackened brickwork and archways and wondered if anything might be out there? The BBC's studio sets were utterly convincing and featured well-known stations like Charing Cross, Goodge Street, Piccadilly Circus and Holborn. The TARDIS landed at Covent Garden, and it must have struck a chord with many commuters when the Doctor had to climb the seemingly endless stairs to the surface.

David Saunders, ex-Co-ordinator of the *Doctor Who Appreciation Society* has a great fondness for *The Web Of Fear*. "I thought their representation of the Tube was very effective – I really believed they'd filmed those scenes in the real tunnels, but I did wonder why it was decided to change the design of the Yeti from the ones seen in *The Abominable Snowmen*. They got round it very well, but I just wondered why. The original Yeti were much more cuddly and bulky. Of course, I was much too old to be frightened by them.

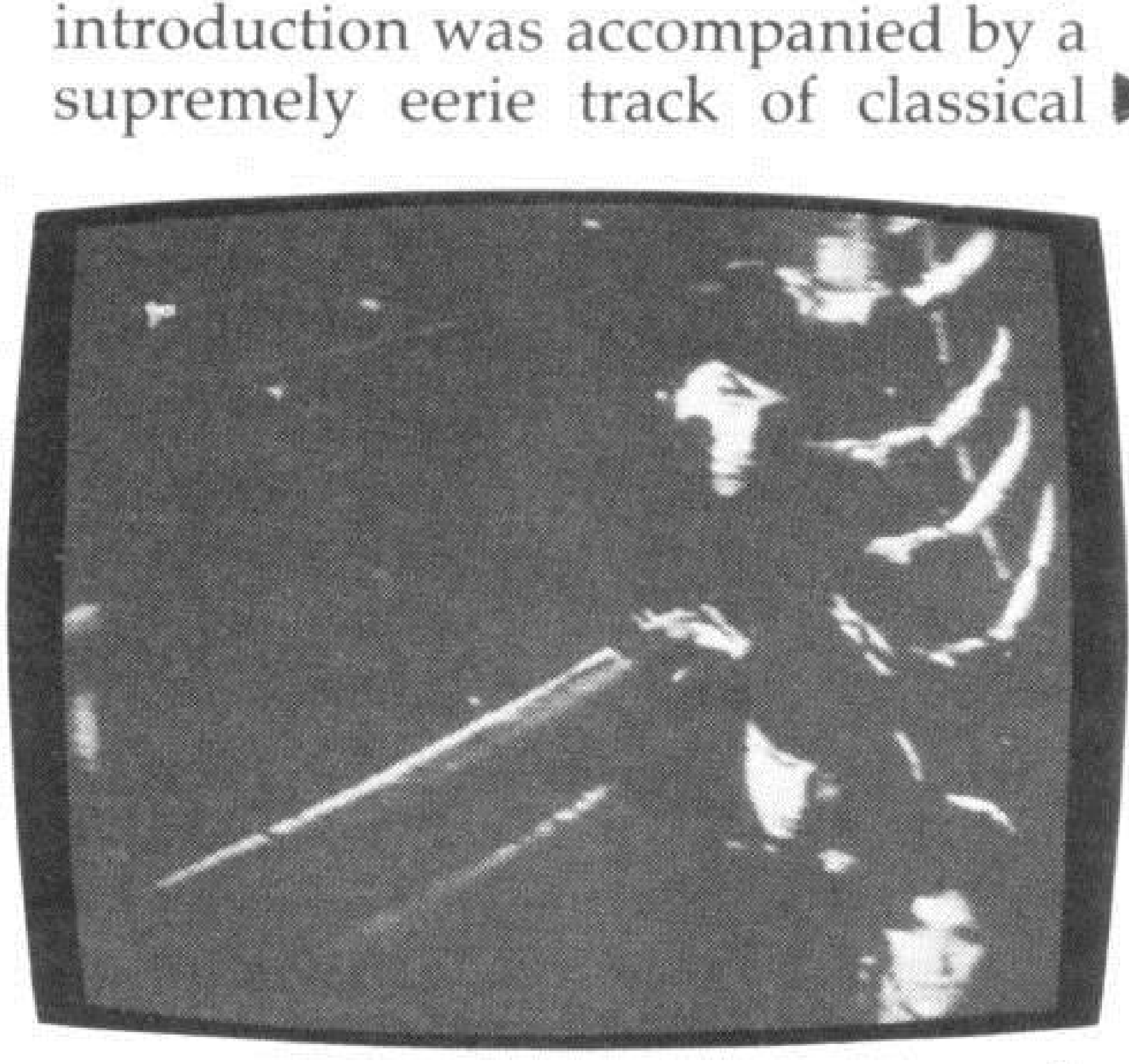
"The main thing was working out which human had been taken over by the Great Intelligence. Lots of hints were given throughout the story, so that all the characters were under suspicion. The Colonel had suddenly appeared from nowhere and even the Doctor mysteriously disappeared for the whole of episode two. But by episode six it was becoming clear that it would be Staff Sergeant Arnold – a) because not many people were left, and b) the other characters like the Colonel, Travers and Anne were much too likeable."

The idea of a traitor in the ranks was a blatant reference to *The Thing*, a classic movie of the 50s, set at an isolated South Pole base, where a hideous alien being concealed itself within the bodies of men, while it gradually devoured them.

MEMORABLE INCIDENTS

It is hard for anyone who watched the story to cite any particular memorable incidents, because it was the atmosphere of the story as a whole which impressed. However, one or two incidents spring readily to mind: one of the most powerful scenes came right at the beginning. Professor Travers was standing before the immobilised bulk of a Yeti – an exhibit in the private museum of Julius Silverstein. As his daughter Anne arrived, he began to argue bitterly with Silverstein, in a desperate attempt to get the Yeti back. He warned that he had accidentally reactivated one of the spheres which controlled the robots, and that it had mysteriously disappeared from his laboratory. Travers was terrified that it might reach the only surviving Yeti. However, Silverstein believed it was merely a ruse to swindle the now priceless exhibit from him and after an exchange of colourful insults he threw Travers and his daughter out.

Moments later, as he was snuffing out the candles in his hallway, the sphere smashed its way through a window and drifted into place in the silent Yeti's chest. Turning, furious, at the sound, Silverstein marched back into the dim museum room. He turned in time to see the Yeti come to life, shimmer horribly into a new form, and club him to death! This lengthy introduction was accompanied by a supremely eerie track of classical ▶



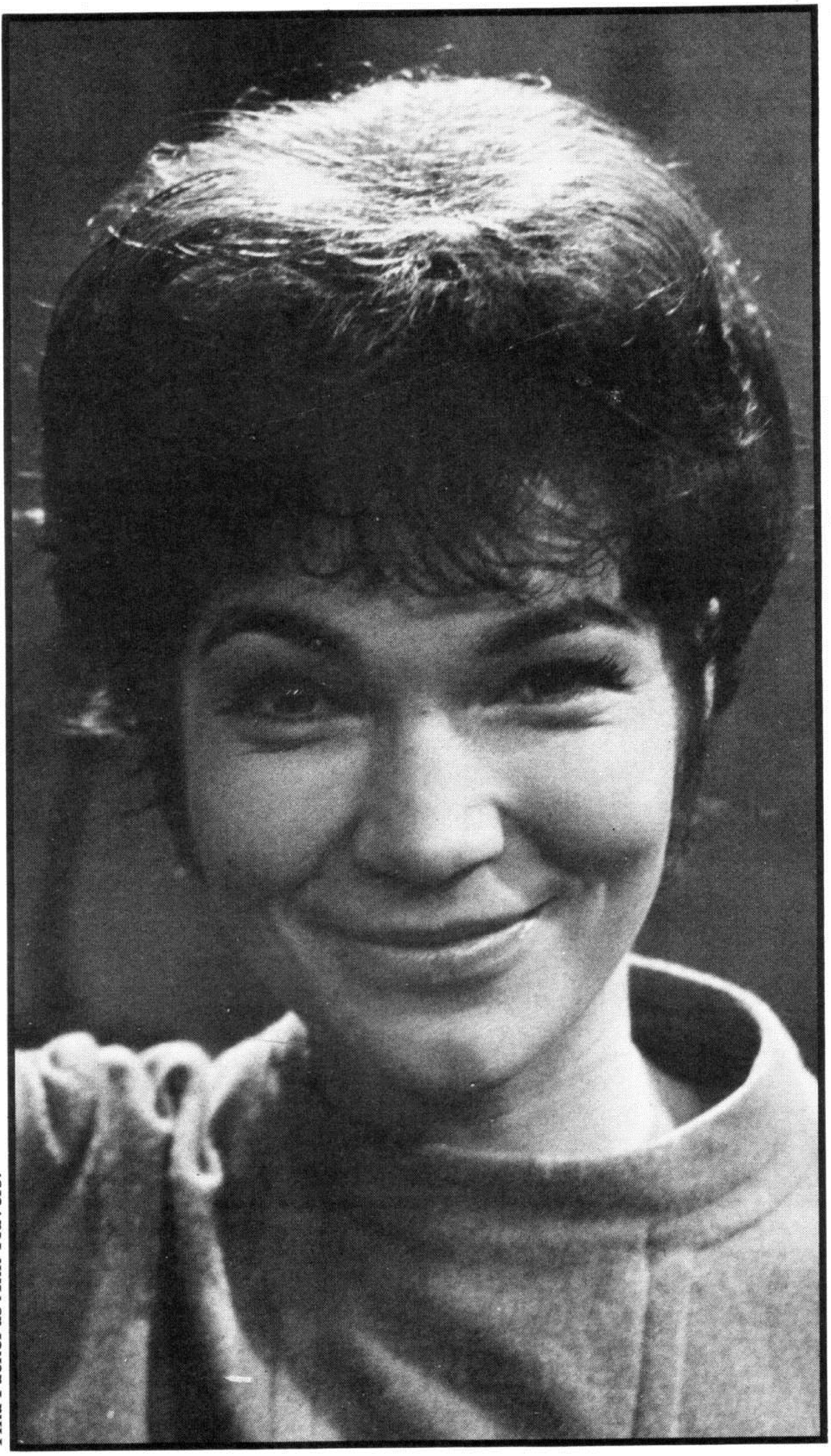
Hiding in the tunnel

music, which built up from a subliminal background to a crescendo when the old man was alone in his museum. It was very well scripted and shot entirely on film.

STRONG CHARACTERISATION

Characterisation was very strong. Nicholas Courtney began his long army career with his masterful portrayal of Lethbridge-Stewart. Jack Watling was again wonderfully over-the-top as Professor Travers. Much has been said of these two in the past, whereas the other characters seem to have faded more readily from mind. Particular favourites of mine were Staff Sergeant Arnold, the tough old windbag, and cowardly Driver Evans. 'You've got to look after number one in this world'.

However, perhaps the most tragic character was Captain Knight. He was a dull, plodding soldier who suddenly found himself in charge of the Fortress when his superior was killed. Attacked on all sides by the Yeti, Knight had the added aggravation of difficult allies like Travers and Chorley to contend with. He found some light relief in the company of Anne Travers, but she made it clear his amorous overtures were wasted on her. Just as he was growing accustomed to his new-found responsibilities, Lethbridge-Stewart arrived to take command, but Knight's relief was short-lived. He was soon sent on a mission to help the Doctor raid an electronics shop. Some kind soul had planted a Yeti homing device in his pocket and before long one tracked him down and butchered him.



Tina Packer as Ann Travers.

DESPERATE TO ESCAPE

Anne Travers was the story's token leggy girl – a regular element of that era. A scientist as well, Anne provided an excellent foil for her explosive father. She was seen to think and have opinions and was of great value in helping the Doctor.

At the other end of the scale, Harold Chorley was thoroughly nauseating. He was the slimy TV reporter allowed by the government to cover the invasion for the media. He was nosey, irritating and caused a great deal of trouble for the Fortress, which made him early on an ideal candidate for the Yeti's ally. When the terror of the situation eventually dawned on him, he cracked and was desperate to escape from Central London. Chorley was such a nasty piece of work, perhaps many people were hoping he would not be among the survivors at the end.

The Doctor and his companions remain as ever the most memorable characters in the story. Chris Archibald, now an ITV technician, actually worked on the show: "Pat Troughton was a wonderful comedian. He was like a cross between a tramp and a naughty schoolboy, forever taking dirty hankies and gobstoppers out of his pocket.

"He had this running gag, which

he used in nearly every story, where the Doctor got together an incredible electronic lash-up, usually a great tangle of wires, which was supposed to stop the monsters. It looked pathetic, but these things always worked. In the Yeti story, he had to walk down a tunnel trying to find one of these great big monsters, armed with just a tangle of wires. And it came to within about two inches of his nose before it stopped."

Troughton was renowned for using humour to dilute a lot of the menace in certain situations, but this was not always the case as Steven Payne pointed out: "People say that about Troughton, but, in my opinion, all that bumbling and dithering only exacerbated situations. He never inspired my confidence, because he never looked as if he was going to win through."

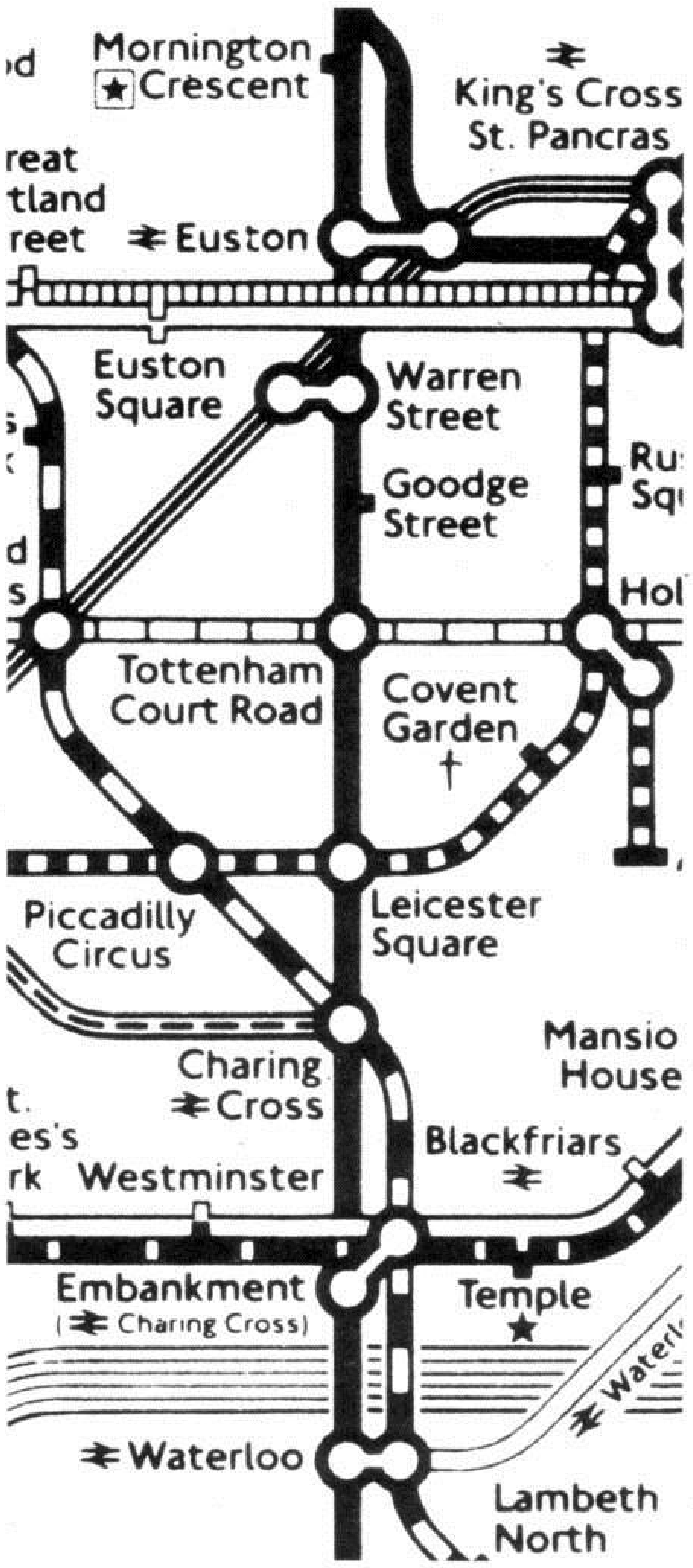
LIKEABLE COMPANIONS

There are many fond memories of Jamie and Victoria, the Doctor's two out-of-time companions. They were likeable characters, but clearly stereotypes. Jamie was terribly heroic and manly, whilst wilting Victoria screamed like a maniac. Gwen Lawrence offered an amusing description: "I found Jamie very exciting. He had a gorgeous face and legs. That kilt was very sexy. He was boisterous and loved to fight the monsters, but he was also incredibly thick. The Doctor and the girls were always having to explain things to him. Victoria was very nice – a little bit squeamish and screamy – and I know how popular she was with my husband. He became noticeably more interested in *Doctor Who* when she swapped her flowing gowns for mini-skirts."

If asked to select a favourite episode, many people would plump for the fourth, because it contained some of the most frightening moments in the story. It marked the point at which the web started the final stage of closing in, and began with a violent scene where the Yeti attacked the Fortress, killed soldiers and kidnapped the Professor. In retaliation, the soldiers made a two-pronged assault to reach the TARDIS. Sgt. Arnold was to lead the first group underground through the fungus, on a trolley attached to a rope. In an edge-of-the-seat sequence, the cowardly Private Evans paid out the rope as his colleagues entered the mass of web . . . First silence. Then a ghastly scream. Terrified, Evans pulled back the trolley. One of the soldiers lay sprawled across it. Of Arnold there was no sign. Evans turned and ran into the darkness.

FUTILE BATTLE

Meanwhile Colonel Lethbridge Stewart led a larger force above ground, and was attacked by a group of Yeti. A thrilling, but futile battle ensued in the old Covent Garden marketplace, with the Yeti spraying death from their web guns into the faces of the soldiers. It was a battle from which the Colonel was the sole human survivor. At the same time, a Yeti killed Captain Knight in a nearby shop.



In the space of ten minutes, all the soldiers had been wiped out and only the Colonel and Evans were left to protect the scientists. Then, back at the Fortress, before the full impact could really hit them, the Yeti broke in again, this time led by Professor Travers who had been possessed by the opposing force. The episode ended with a close-up on Travers' tormented face.

Professor Travers

The story was resolved with a spectacular battle in the dimly lit ticket hall of Piccadilly Circus, where the Intelligence had established its control area. Jamie ordered a reprogrammed Yeti to attack the others, while he and Victoria released the Doctor from a brain device and destroyed the Intelligence's bridgehead. The Doctor was furious because he'd planned to reverse the system and destroy the Intelligence once and for all; instead, because of their meddling, it was free to return at any time.

The Web Of Fear can only be described as a succession of superlatives. It had to be seen to be appreciated, but sadly, it is unlikely ever to be seen again. Only the film print of the first episode remains in the archives – an admirable but insufficient example of what will otherwise always be regarded as an immortal *Doctor Who* story.

If you would like to air your opinions on *Doctor Who*'s past, please write in and tell us what particular moments, monsters, characters fired your imagination. Stories we will be covering include *The Daleks' Master Plan, Pyramids Of Mars, The Daemons, Evil Of The Daleks, Earthshock, The Robots Of Death, Inferno*. Please write to **NOSTALGIA** at: **The Doctor Who Magazine, 23 Redan Place, London W2 4SA.** ◆

Staff Sergeant Arnold

MATRIX DataBank

FAMILY TIES

The question of the Doctor's family is something that worries Richard Birch over in Ontario, Canada. He asks if the Doctor has a family on Gallifrey, and if he does, then why he never says anything about them? Richard also asks if he will ever say anything about them. Well the Doctor does have a family, although not necessarily on Gallifrey, and we know this because he has talked about them.

It was in that classic adventure on Telos, *Tomb of The Cybermen.* The travellers and archaeologists are settling down to sleep and the Doctor notices that Victoria is troubled by the recent death of her father. She explains to the Doctor that her memories of her father are unhappy, and when the Doctor says that they shouldn't be, she comments that as he is so ancient, he does not know what she feels, and that he probably can't remember his family. "Oh yes I can", replies the Doctor, "when I want to. That's the point really, I have to really want to bring them back in front of my eyes – the rest of the time they sleep in my mind and I forget. So will you."

This is a magical scene and brings home the Doctor's humanity very well. As for whether he will ever again speak of his family... that is up to the writers and the production teams of the future!

STRANGE MEETING

Richard Augood from March in Cambridgeshire has written with a couple of questions. The first concerns *Mawdryn Undead.* Why, in this story, was there a risk of explosion if the two Brigadiers met, when in all the stories in which the Doctors have met themselves (*Two, Three* and *Five Doctors*) this has not been a problem? The only answer that comes to mind is that the Doctors are Time Lords (or rather the same Time Lord), and as such are quite able to live outside their own time streams, but the Brigadier, being human, is not. Indeed, we have yet to see the Doctor meet himself in the same incarnation (*The One Doctor*). If anyone has any other suggestions on this one, then we'd love to hear from you.

BYPASS BACK-UP

Richard's second question is about the Doctor's anatomy, more specifically what a respiratory bypass system is and what does it do? This is a feature of Time Lord anatomy which is really self-explanatory. If the normal respiratory system cannot function (because of no air, a crushed windpipe and so on) then the bypass system comes into operation, feeding the body until air can be breathed again.

Its exact method of operation has never been explained on the programme, but one assumes it involves taking oxygen from the blood, or perhaps some other internal organ which stores oxygen for the purpose – remember that the Doctor's physiology is alien, so who knows what properties his body may have.

FROM PIRATES TO PELADON

Finally a quickie from John Henderson of Colne. Who is Donald Gee, he asks, having seen the name credited in the Doctor Who Monster Book? *Donald Gee is an actor who has appeared twice in* Doctor Who. *The first time was as Major Ian Warne in the 1969 serial* The Space Pirates, *and the second as the devious Eckersley in Pertwee's penultimate adventure)* The Monster of Peladon. *His photo appears on page 29 of the book in question.*

Compiled by David J. Howe, DWAS Reference Department.

PHOTO OFFER 7

51. Barbara and Ian in front of TARDIS (Marco Polo)
52. Ian talking to Ping-Cho by tent (Marco Polo)
53. Susan wrapped in furs (RT10)
54. Steven standing under flyover surrounded by toys (RT10)
55. Polly and Ben being pursued by Cybermen (RT10)
56. Jamie and Victoria climbing hill to escape Yeti (RT10)
57. Victoria with TARDIS and valley in background (Abominable Snowmen)
58. Zoe in computer room (RT10)
59. Liz Shaw and Brigadier in front of Bessie (RT10)
60. Jo and Clifford Jones menaced by giant maggot (RT10)
61. Third Doctor confronting Dalek, Cyberman and Sea-Devil (RT10)
62. Third Doctor and Liz Shaw in Bessie (aerial publicity shot)
63. Master in front of circus tent (Terror of the Autons)
64. Doctor, Master, Jo and Brigadier by TARDIS (Terror of the Autons)
65. Third Doctor and Jo looking out of TARDIS doors (Colony in Space)
66. Master (close-up) (publicity shot)
67. Brigadier (portrait) (Day of the Daleks)
68. Sgt Benton using "walkie-talkie" (Day of the Daleks)
69. Jo (portrait) (Day of the Daleks)
70. Doctor facing Sea-Devil (cover of original "Making of DW" book)
71. Jo in cell with Master standing outside (Frontier in Space)
72. Third Doctor, Brigadier, Jo and Clifford (Green Death)
73. Sarah-Jane menaced by Giant Robot (Robot)
74. Sarah-Jane in front of Aggedor's statue (Monster of Peladon)
75. Sarah-Jane aghast at giant spider on mat (Planet of the Spiders)
76. Harry Sullivan (portrait) (Sontaran Experiment)
77. Leela in savage costume (Face of Evil)
78. Leela in Victorian costume (Talons of Weng-Chiang)
79. Romana 1 with TARDIS in background (portrait) (Ribos Operation)
80. Romana 2 and K9 in jungle clearing (Creature from the Pit)
81. Romana 2 reclining in punt (Shada)
82. Romana 2 in sailors' costume on Brighton beach (Leisure Hive)
83. Adric and Romana 2 leaning over TARDIS console (Full Circle)
84. Adric in front of lake (Full Circle)
85. Fifth Doctor, Nyssa, Tegan and Adric (publicity shot)
86. Turlough strolling through field (Mawdryn Undead)
87. Turlough leaving the TARDIS (Mawdryn Undead)
88. Brigadier (portrait) (Mawdryn Undead)
89. Nyssa (portrait) (Terminus)
90. Nyssa and Turlough embracing (publicity shot)
91. Nyssa working in laboratory (Terminus)
92. Nyssa in chains with the Garm standing beside her (Terminus)
93. The Black Guardian (Terminus)
94. The Five Doctors (including waxwork dummy!) and K9 (Five Doctors)
95. Mike Yates (Five Doctors)
96. Third Doctor and Sarah-Jane (Five Doctors)
97. Tegan backed against tiled wall (Resurrection of the Daleks)
98. Peri wearing white party dress (publicity shot)
99. Peri with hair pinned up, looking over shoulder at camera (publicity shot)
100. Peri on location in Spain (Two Doctors)

Photographs marked (RT10) are from the Radio Times 10th Anniversary Special photograph sessions, but are DIFFERENT poses to the ones actually published.

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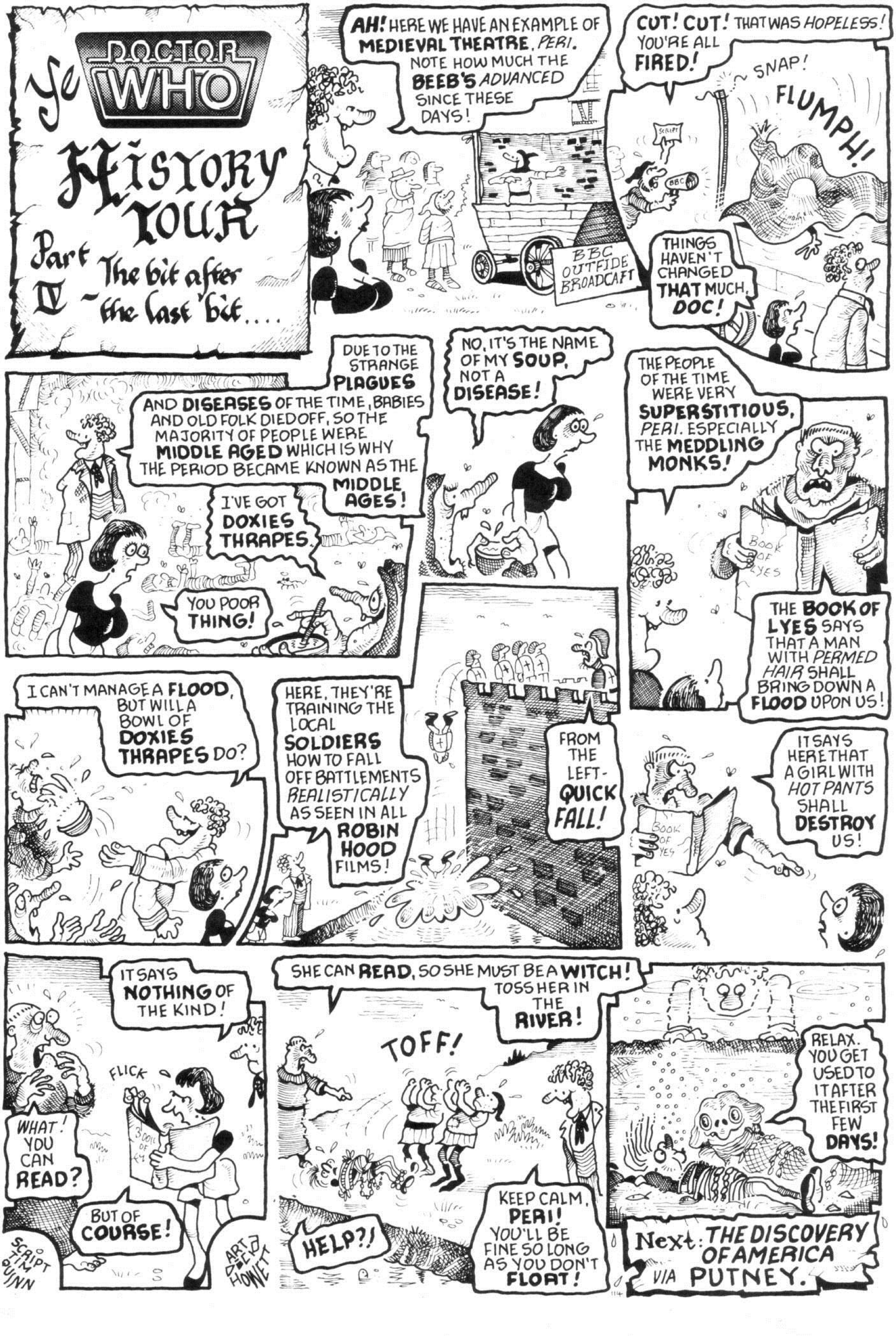
THE COMPANIONS


Ye DOCTOR WHO
History Tour
Part IV ~ The bit after the last bit....
AH! HERE WE HAVE AN EXAMPLE OF MEDIEVAL THEATRE, PERI. NOTE HOW MUCH THE BEEB'S ADVANCED SINCE THESE DAYS!
BBC OUTFIDE BROADCAFT
CUT! CUT! THAT WAS HOPELESS! YOU'RE ALL FIRED!
SCRIPT
BBC
SNAP!
FLUMPH!
THINGS HAVEN'T CHANGED THAT MUCH, DOC!
DUE TO THE STRANGE PLAGUES AND DISEASES OF THE TIME, BABIES AND OLD FOLK DIED OFF, SO THE MAJORITY OF PEOPLE WERE MIDDLE AGED WHICH IS WHY THE PERIOD BECAME KNOWN AS THE MIDDLE AGES!
I'VE GOT DOXIES THRAPES.
YOU POOR THING!
NO, IT'S THE NAME OF MY SOUP, NOT A DISEASE!
THE PEOPLE OF THE TIME WERE VERY SUPERSTITIOUS, PERI. ESPECIALLY THE MEDDLING MONKS!
BOOK OF LYES
THE BOOK OF LYES SAYS THAT A MAN WITH PERMED HAIR SHALL BRING DOWN A FLOOD UPON US!
I CAN'T MANAGE A FLOOD, BUT WILL A BOWL OF DOXIES THRAPES DO?
HERE, THEY'RE TRAINING THE LOCAL SOLDIERS HOW TO FALL OFF BATTLEMENTS REALISTICALLY AS SEEN IN ALL ROBIN HOOD FILMS!
FROM THE LEFT- QUICK FALL!
IT SAYS HERE THAT A GIRL WITH HOT PANTS SHALL DESTROY US!
BOOK OF LYES
IT SAYS NOTHING OF THE KIND!
FLICK
BOOK OF LYES
WHAT! YOU CAN READ?
BUT OF COURSE!
SCRIPT TIM QUINN
ART DICKY HOWETT
SHE CAN READ, SO SHE MUST BE A WITCH! TOSS HER IN THE RIVER!
TOFF!
HELP?!
KEEP CALM, PERI! YOU'LL BE FINE SO LONG AS YOU DON'T FLOAT!
RELAX. YOU GET USED TO IT AFTER THE FIRST FEW DAYS!
Next: THE DISCOVERY OF AMERICA VIA PUTNEY.

fantasy FEMALES

Following last month's lighthearted look at Fantasy Males, Richard Marson turns to Fantasy Females, and considers the changing role of the female companions and guest stars over the years . . .

◇

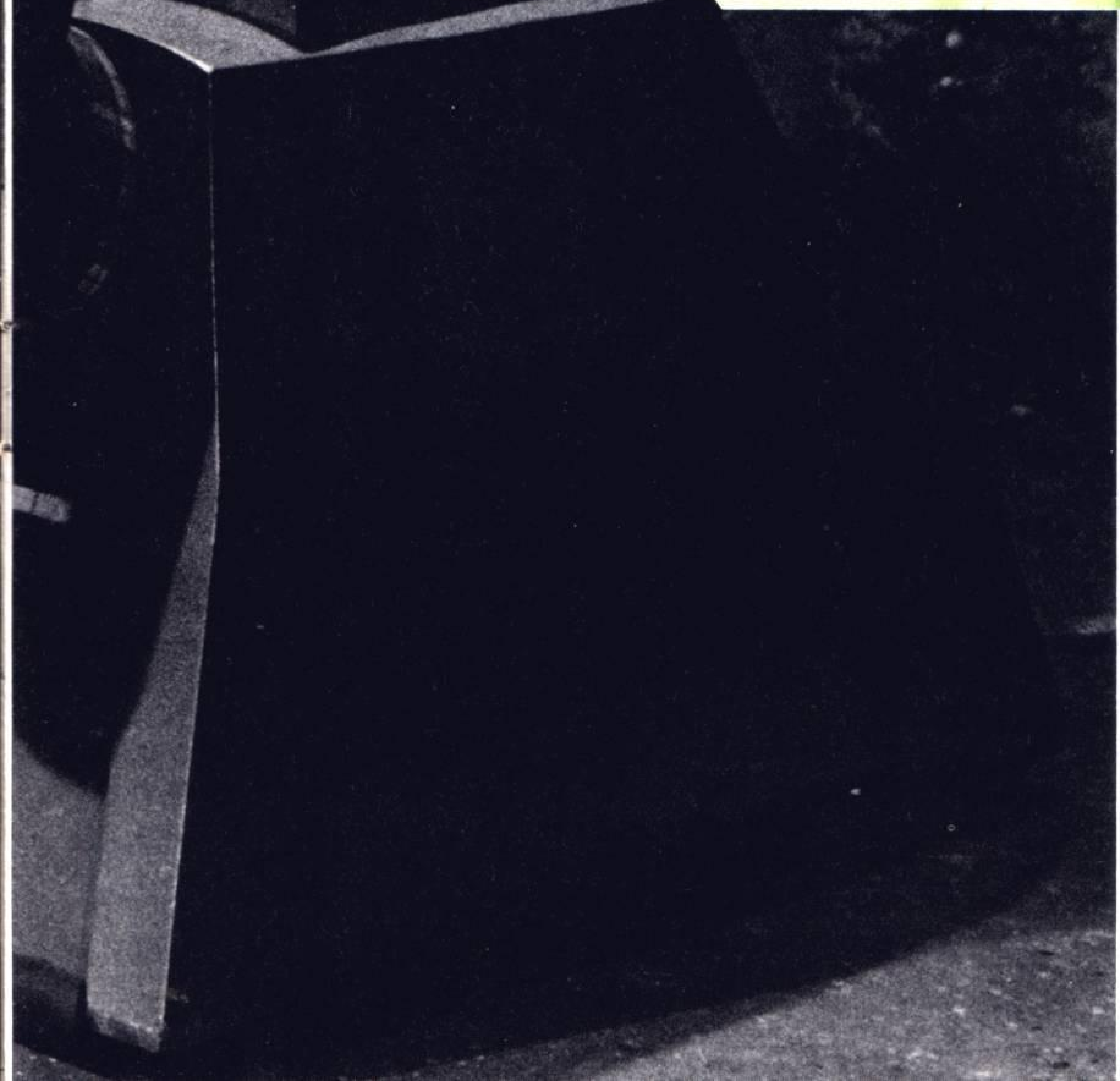
If there has been a fair proportion of fantasy males in *Doctor Who,* there has always been a correspondingly higher proportion of fantasy females. This imbalance is hardly surprising considering the sexist reputation the programme has, but it is an important part of the programme's appeal both past and present, and one which has coloured some of the best *Doctor Who* stories.

The first fantasy female to appear was actress Virginia Wetherall as Dyoni in *The Daleks.* Dyoni was a member of the Thals, the same beautiful, blonde race which had produced Philip Bond's Ganatus, and she was there largely to create a bit of alien romantic interest on the planet Skaro. Actually, for a Thal, Dyoni looked very 1960s, with her fashionable hairstyle and heavy eye make-up, and like subsequent fantasy females could be relied up to reflect the era from which her story dated.

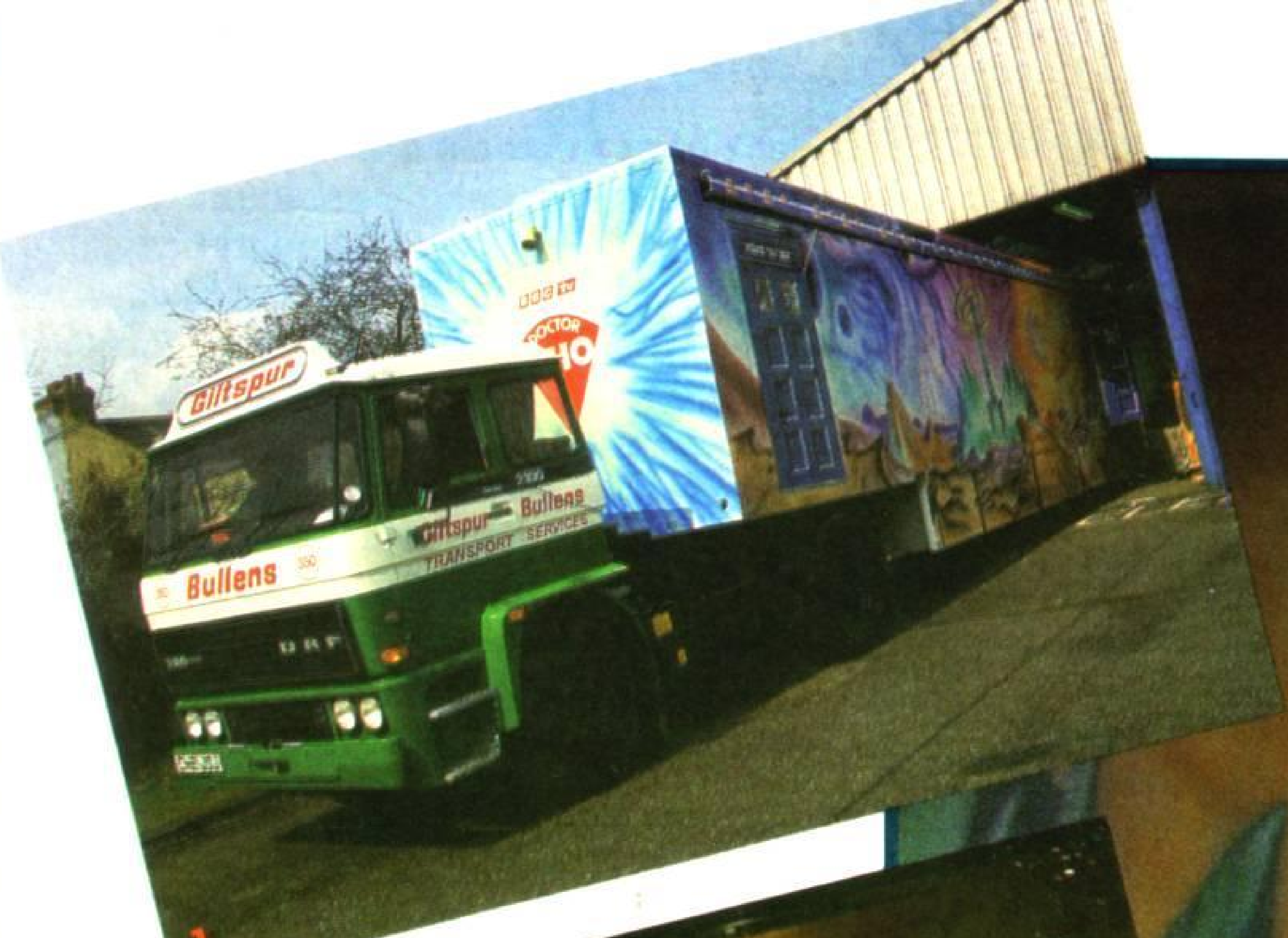
Next in line, and in much the same vein as Dyoni, was Katherine Schofield as Sabetha in the Terry Nation yarn *The Keys of Marinus.* Sabetha tended to fall into the Susan mould of screaming and clinging on to the nearest man but, as she was supposedly older, her role was played with romantic interest at heart – with the story's hero Altos wooing and ultimately winning her. Since her similarity with Dyoni is obvious, it

isn't hard to realise that Terry Nation tended to conceive characters who followed the same stereotypes – which didn't matter as he was always an adventure writer first and foremost.

The next fantasy females to grace our screens came with *Galaxy Four,* an adventure with weird undertones where the beautiful women, the Drahvins, had relegated males to the position of fathering children, killing any unrequired specimens. *Doctor* ▶



***Left:* The Ribos Operation *introduced Romana.* *Above: Mena in the* Leisure Hive, *Right: Commander Sharrel (Suzanne Danielle) in* Destiny of the Daleks.**



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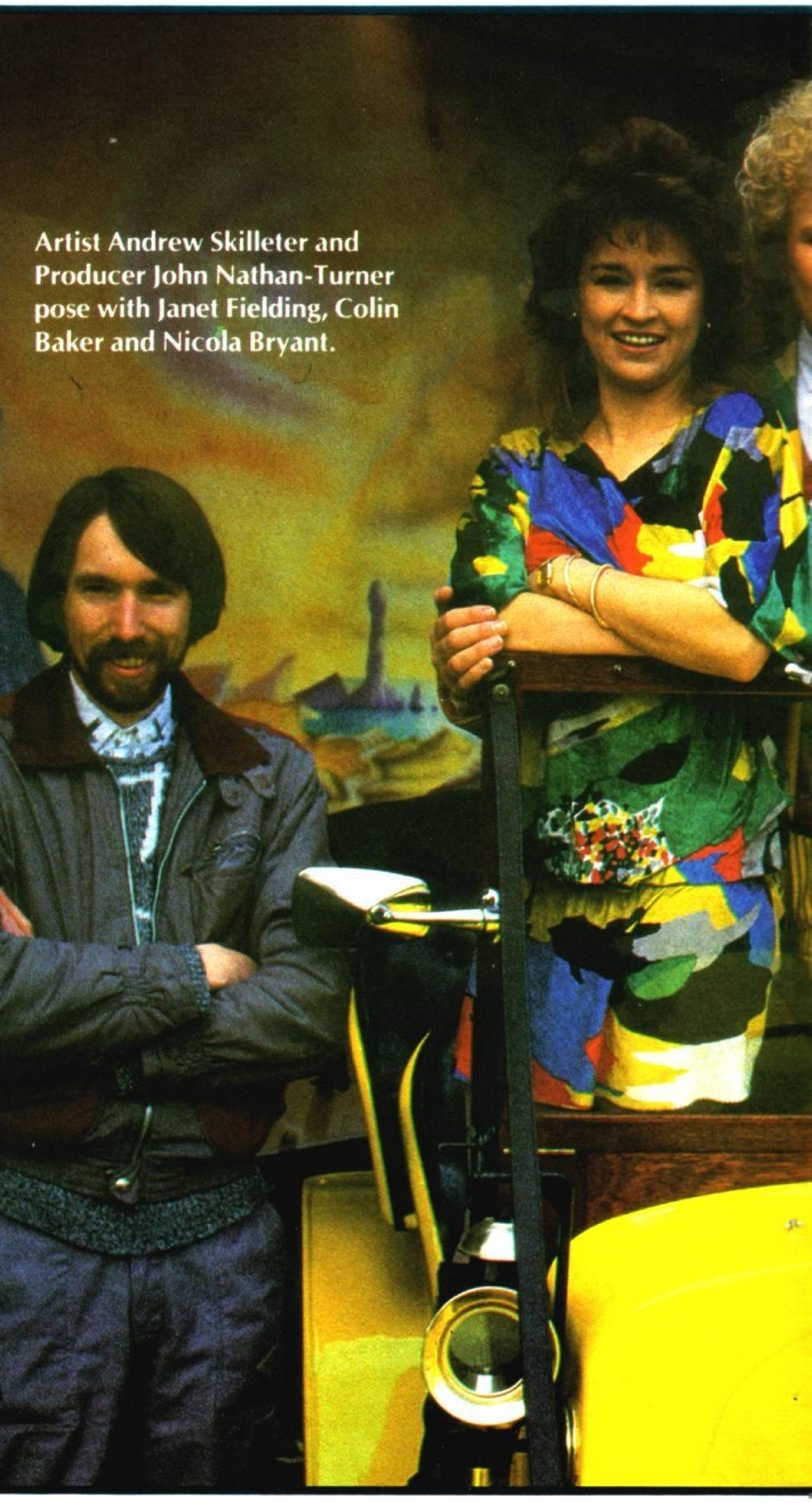

Artist Andrew Skilleter and Producer John Nathan-Turner pose with Janet Fielding, Colin Baker and Nicola Bryant.

4

STAR-STUD

After over a year of hard work, the BBC Exhibitions *Doctor Who* trailer was finally ready to take to the road. Several of the stars of the show were there with the people who worked on the project, to watch it set off on its transatlantic trip. We sent Steve Cook along with his camera to record the event for *DWM* readers . . .

DED SEND-OFF!

1. The trailer leaves Elstree Studios on the start of its journey.
2. Time to break out the champagne!
3. There on the day was Andrew Skilleter, who designed the magnificent scenarios.
4. Bessie is also part of the exhibition.
5. The Cybermen are also represented!
6. Tony Burrough, BBC Set Designer, is the Exhibition Designer.
7. Even the rear view of the trailer is eye-catching!

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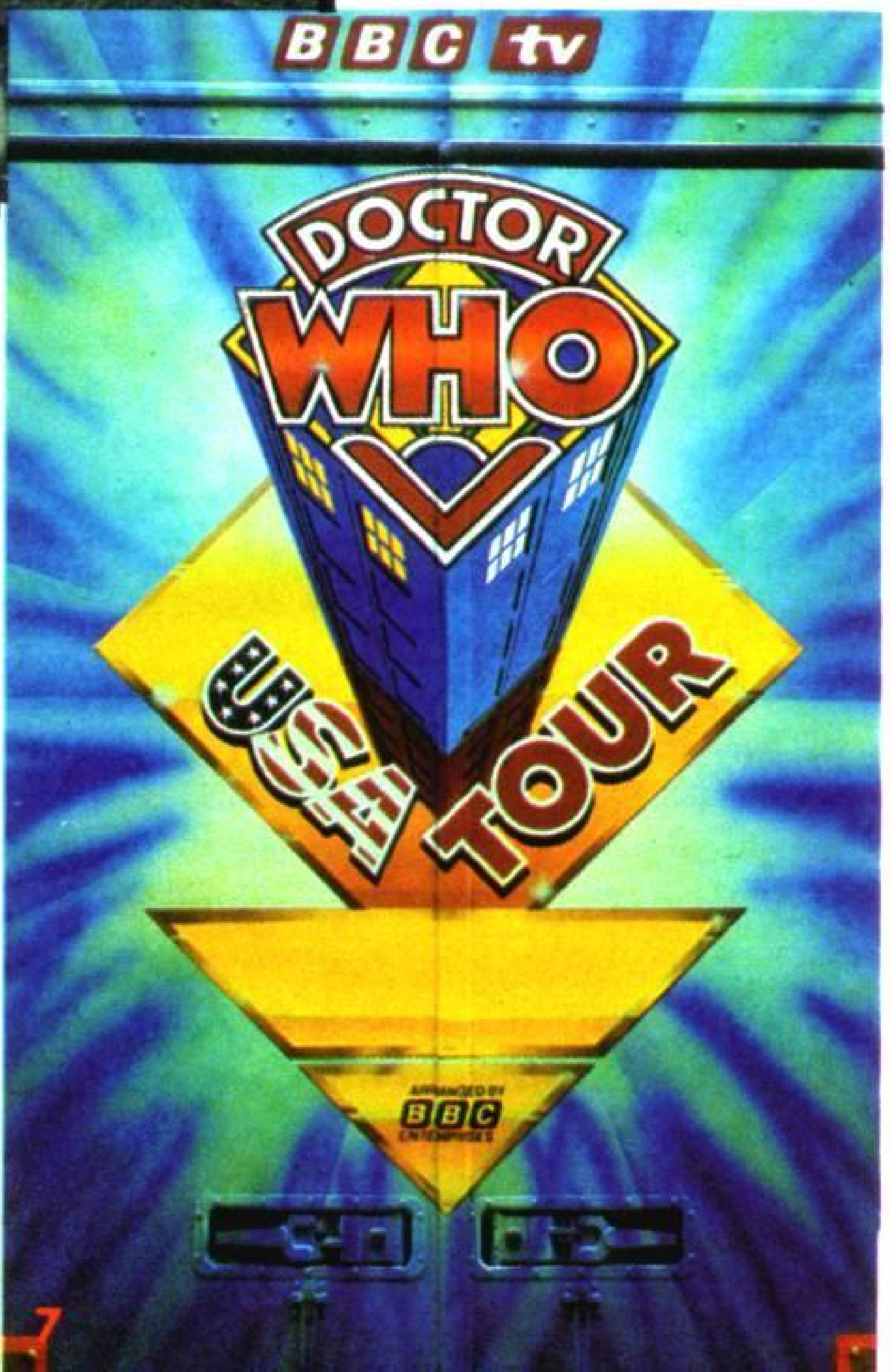
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7

Myra Frances – The Creature From the Pit

fantasy FEMALES

◀ *Who* was to exploit this blatant female villain type again and again in following years, even landing itself into hot water over such characters.

The Dalek Masterplan presented us with Jean Marsh of *Upstairs, Downstairs*-fame, donning a uniform and boots to play swinging space-agent Sara Kingdom. Another Terry Nation creation, Sara veered to the other end of the cliché range, being a 'strong' woman who could handle a laser gun and a lot else besides. Jean Marsh had a suitably icy look, with her classic bone structure, and her twelve-week appearance was a great success with male fans of the show.

Naturally, one of the reasons *Doctor Who* has always been so strong on fantasy females is that its audience (as well as its production team) has always been predominantly male. For the first three years or so, female *Doctor Who* companions were really there for the children to identify with, but in 1966 producer Innes Lloyd deliberately began to inject a bit more sex appeal into the companions by choosing actress Anneke Wills to play Polly.

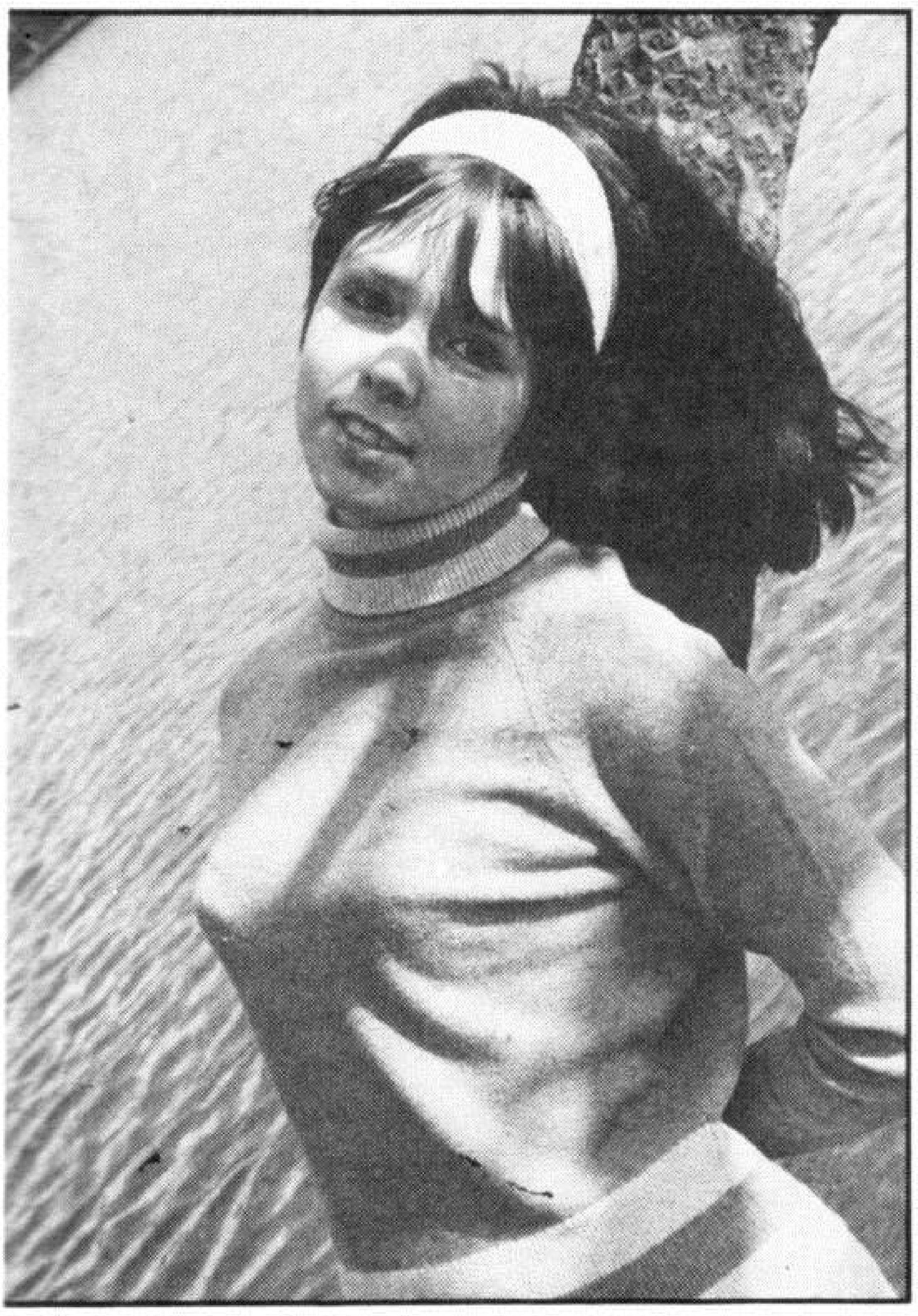
Polly was definitely a model of an attractive girl in the 1960s. With an image borrowed from a combination of Marianne Faithful and Julie Christie, Anneke Wills started the trend of wearing mini-skirts and high heels. Polly was a scatter-brained dizzy blond and the men at home lapped it up. In years to come they were to be treated to a whole host of attractive companions; there was cute Deborah Watling as Victorian drop-out Victoria, Wendy Padbury as Zoe and Katy Manning as Jo. Wendy Padbury's Zoe was clothed in some positively outrageous outfits, including a glittering, skin-tight cat suit, a shiny mini-dress and a kind of chiffon negligée affair for *The Dominators.* Even scientist Liz Shaw was most often seen in minis, along with the plastic 'wet look' boots that were so much a favourite of her successor Jo. Jo undoubtedly wore the most outlandish fashions, indeed actress Katy Manning recalled how her underwear was even on display during *The Three Doctors,* because of the brevity of her hemline!

Companions aside, the Troughton years featured several notable fantasy females, starting with the rustic charms of a young Hannah Gordon in *The Highlanders.* Several lively, young cheerleaders from *The Macra Terror* entertained male viewers until the start of *The Faceless Ones.* This story featured the delightful charms of Pauline Collins, later to achieve fame in both *Upstairs, Downstairs* and *No, Honestly.* Her character, Sam Briggs, was designed as a companion but sadly Collins refused a regular role with the series.

Brassy Shirley Cooklin came next as the woman of the world Kaftan in *Tomb of the Cybermen.* Kaftan wore a look of arch, feminine guile. *The Enemy of the World* provided some exotic fantasy in the mini-skirted form of Carmen Munroe, who played a go-getting hit girl who met her demise thanks to the evil Salamander. Next in line was *The Web of Fear* and Professor Travers' daughter Anne. Anne was a scientist who definitely knew what she was about and had a sort of devil-may-care expression coupled with a school-marmish appeal.

The Dominators featured a group of blonde beauties, while *The Mind Robber* witnessed Rapunzel, who, with her long plaited hair and her wistful look made a fairy-tale figure. *The Invasion* saw Professor Travers reappear, with his niece Isabel, a trendy young photographer, in the place of his daughter. Isabel was probably the last of the Troughton fantasy girls.

The fantasy females during Jon Pertwee's era were largely confined to the ranks of his companions, as the Pertwee era was definitely populated by many more men than women. Nevertheless, *Inferno* did feature actress Sheila Dunn as the cuddly Petra, while *Colony In Space* brought us the youthful current *Coronation Street* star Helen Worth as Mary Ashe. *The Time Monster,* however, can lay claim to being the most heavily populated Pertwee fantasy female story. Not only were the male audience to be treated to the sight of starlet Susan Penhaligon as Lakis, but also top Hammer film star Ingrid Pitt as the pouting, salacious Queen Galleia. Pitt's brooding sensuality lit up her every scene and her plunging costume has been a talking point for fans ever since.



Wendy Padbury

Cheryl Hall as Shirna in *Carnival of Monsters* proved that Seventies tack had an allure all its own, while Jane How's aristocratic Rebec in *Planet of the Daleks* gave little indication that she would end up playing Dirty Den's mistress in *EastEnders!*

While Elisabeth Sladen's Sarah Jane Smith was in her early, feminist stage, fantasy females became something of a rarity although a demure Nina Thomas as the Queen of Peladon did something to redress the balance. Tom Baker's arrival saw a decline in the fantasy female stakes although there was the 'in vogue' style of Harriet Philpin's Bettan to tide viewers over. Her appearance in *Genesis of the Daleks* was the last to figure in terms of real fantasy women until Louise Jameson's Leela arrived on the scene in *The Face of Evil.* Leela is fondly remembered to this day and the stir she created with her extra-revealing animal skin costumes was not dissimilar to the kind of media attention the similarly clad *Avengers* girls had received in the 1960s.

With Leela by his side, the Doctor arrived on board a giant Sandminer in *The Robots of Death* story. Here he encountered top fantasy actress Pamela Salem as well as the youthfully exotic Zilda. Both girls wore flattering flowing robes and O.T.T. make-up. The next story, *The Talons of Weng-Chiang,* featured Leela garbed in a set of clinging Victorian frillies, something which caused considerable comment from the 'unsuitable for children' brigade.

In the following season, another famous fantasy actress arrived to enliven *Doctor Who,* namely Wanda Ventham in *Image of the Fendahl.* A glamorous scientist, she was sadly turned into a hovering monster. *Underworld* witnessed the charms of Imogen Bickford-Smith, at one time considered as a companion, while *The Ribos Operation* saw the arrival of Mary Tamm as the feline and aristocratic Time Lady Romana. Not a woman to be trifled with, Romana dressed with bizarre exuberance, and her second regeneration played by Lalla Ward even sported a hunting pink and riding boots.

Glitzy villainesses seemed to be the order of the day from this period on, with Queen Xanxia from *The Pirate Planet* coming first and then Vivien Fay from *The Stones of Blood.* Rising starlet Suzanne Danielle lit up *Destiny of the Daleks* as did a way-out little lady who was called Cassandra. Catherine Schell, fresh from her *Space 1999* role, took part in the *City of Death* adventure, adding charm and class which beautifully complemented her on-screen partner Julian Glover.

Myra Frances was an evil villain, Adrastra, in *The Creature From The Pit,* but she had a natty way of dressing which favoured her haughty good looks. *Nightmare of Eden,* on the other hand, featured Jennifer Lonsdale, who, while a bit bland in her supporting role, nevertheless possessed a fresh-faced beauty. Finally in that season, current *Blue Peter* presenter Janet Ellis took on a heroine's role as Teka in the jokey *Horns of Nimon.*

Louise Jameson – The Talons of Weng-Chiang

The Eighteenth Season was the first to be produced by John Nathan-Turner, and his influence led to many of the most alluring females appearing on the show. First up was the beautiful Adrienne Corri as Mena in *The Leisure Hive,* an appearance which caused much press comment. Colette Gleeson was next up in *Meglos,* a role suited to her combination of acting talent and graceful beauty. The pre-Raphaelite *Keeper of Traken* not only introduced the very popular Sarah Sutton as charming cybemeticist Nyssa, but also featured the very striking Sheila Ruskin as Kassia. With her flaming hair and piercing eyes, she made hypnotic viewing.

▶

fantasy FEMALES

◀ Then *Logopolis* introduced one of the most attractive of the Doctor's many assistants, namely Janet Fielding as Tegan. In later seasons, Tegan was to sport daring multi-coloured mini-dresses, and even a black leather skirt complete with gun-belt and punky T-shirt top. With Peter Davison now at the helm, his first recorded story featured ex-*All Creatures Great and Small* love interest Annie Lambert, while later in the season, well-established actress Barbara Murray showed just how classy she is with her role in the Twenties tale *Black Orchid.*

Katy Manning – The Mind of Evil

Snakedance was a chance to see Colette O'Neill as the sophisticated society lady Tanha, decked in elegant robes and with exquisite movement, while *Terminus* brought the spacey Liza Goddard as pirate lady Kari. Speaking of pirates, the luscious Lynda Baron appeared in the next adventure *Enlightenment,* decked out in a flamboyant costume which included the traditional thigh boots and glittering jewels of the pirate era.

In the Twenty-First season, Nitza Saul provided colour in *Warriors of the Deep* as did Sneh Gupta in *Resurrection of the Daleks,* while *Frontios* included the sultry former child star Leslie Dunlop as Norna. Soon after this, Nicola Bryant turned up as the bronzed and ready-for-anything Peri, one of the most successful of fantasy females.

Another *Blue Peter* presenter, Sarah Greene, would have counted as a fantasy female had she not been unrecognisable under her costume for *Attack of the Cybermen. Vengeance On Varos'* Geraldine Alexander was not quite as covered up, however. Sex siren Kate O'Mara wore a marvellous costume in her equally marvellous part as the Rani in *The Mark of the Rani,* while fellow fantasy legend Jacqueline Pearce featured in *The Two Doctors. Timelash* introduced current *C.A.T.S. Eyes* star Tracy Louise Ward as Katz, as well as featuring the rustic charms of Jeananne Crowley as Vena. *Revelation of the Daleks* brought us Bridget Lynch-Blosse as Natasha, as well as Eleanor Bron's haughty Kara. Finally, bringing us up to date with *Trial of a Time Lord,* there is new arrival Bonnie Langford, once a child star, now a singing, dancing beauty with a great future in the TARDIS as Melanie.

This survey of *Doctor Who*'s fantasy females wouldn't be complete without a look at why they are such an important ingredient in many of the series' stories. Indeed, it seems that while the show has undoubtedly featured fantasy males, this has been rather more to do with casting than actual writing.

Fantasy females, on the other hand, do seem to have an origin related more specifically to the aims of writer, producer and script-editor. Robert Holmes, a writer well versed in the fantasy genre, suggested last year why it is that fantasy females are so popular on all fronts: "For starters, women make much more interesting villains, because there is the obvious clash of image – the fairer sex not going hand in hand with unscrupulous killers like Chessene.

"The combination of beauty and evil is very attractive in casting terms, both for the director and the actress who plays the part. And amid all the fun that sexy female villains create, is that added element of enjoyment for those watching back at home. *Doctor Who* traditionally has an audience of faithful dads, and they love women in such pseudo kinky roles.

"To understand this, one only has to point to the success of Servalan in *Blake's Seven,* a character who started off as the ancillary villain and ended up as queen bee of that show. In *Doctor Who,* the character of the Master has been fully explored, but this new character, the Rani, is a different kettle of fish. She's ruthless like him and just as evil, but she's not quite as mad. She's also extremely beautiful and in a way she uses her beauty as a deadly weapon."

The other side of the coin is, of course, the heroines – and what is an older tradition than the beautiful maiden in distress? Every female companion has, with a very few exceptions, been an extension of the *Perils of Pauline* situation, and there has been a consistent desire for producers to cast a pretty, leggy girl inside the TARDIS. In many ways this character is a stereotype of necessity, due to the adventure format and the need for someone to explain things to, but it is also useful in terms of giving a certain type of image to the show.

Most female companions have been in their early twenties, have worn high fashion 'sexy' outfits and have conformed to character limitations. Some think this deplorable – but it is a format which is also proven to be successful. Men enjoy watching attractive women in either role – as villain (which signifies strength and individuality) or as dependent – (which signifies assumed feminine traits of gentleness and subservience).

The key word is fantasy, and it would be difficult to find a male viewer who genuinely thought in the sexist terms of most *Doctor Who.* The programme has always been an escape from reality.

Whatever one's feelings about fantasy females – and there has been strong criticism of their involvement in the show – it seems highly likely that they will continue to be a part of the creative whole that makes up *Doctor Who.* The pin-up appeal is important to any long running TV drama, and by fictional definition the characters of that drama are instant fantasy figures for millions of viewers.

In *Doctor Who*'s case that fantasy is all the stronger because of its science fiction basis, and because characters, costumes and situations are allowed to be more extravagant and colourful. We would like to hear what you think of fantasy females – who you think we've missed out – and also your views on the roles of the companions, both male and female.◆

OFF THE SHELF

A regular look at the world of* Doctor Who *in print . . .

The giant figure at the door lumbered forward, its massive body was covered in scaly green hide, ridged and plated like that of a crocodile. The head was huge, helmet-like, ridged at the crown, with large insectoid eyes and a lipless lower jaw. The alien leader shared the same terrifying form, though its build was a little slimmer, the movement somehow less clumsy. The jaw too, was differently made, less of a piece with the helmet-like head. The leader's voice hissed, "Kill him!"

The guard raised a massive clamp-like hand, which had built on to its top a kind of tubular nozzle. Light flared from the weapon, Locke's body twisted and fell. Dispassionately, the two aliens watched his dying. The lives of inferior species were of no interest, no value as far as they were concerned – and to the giant green invaders all other species were inferior. They were Martians, their armoured bodies evolved to withstand the incredible cold of a dying planet. They were Ice Warriors...

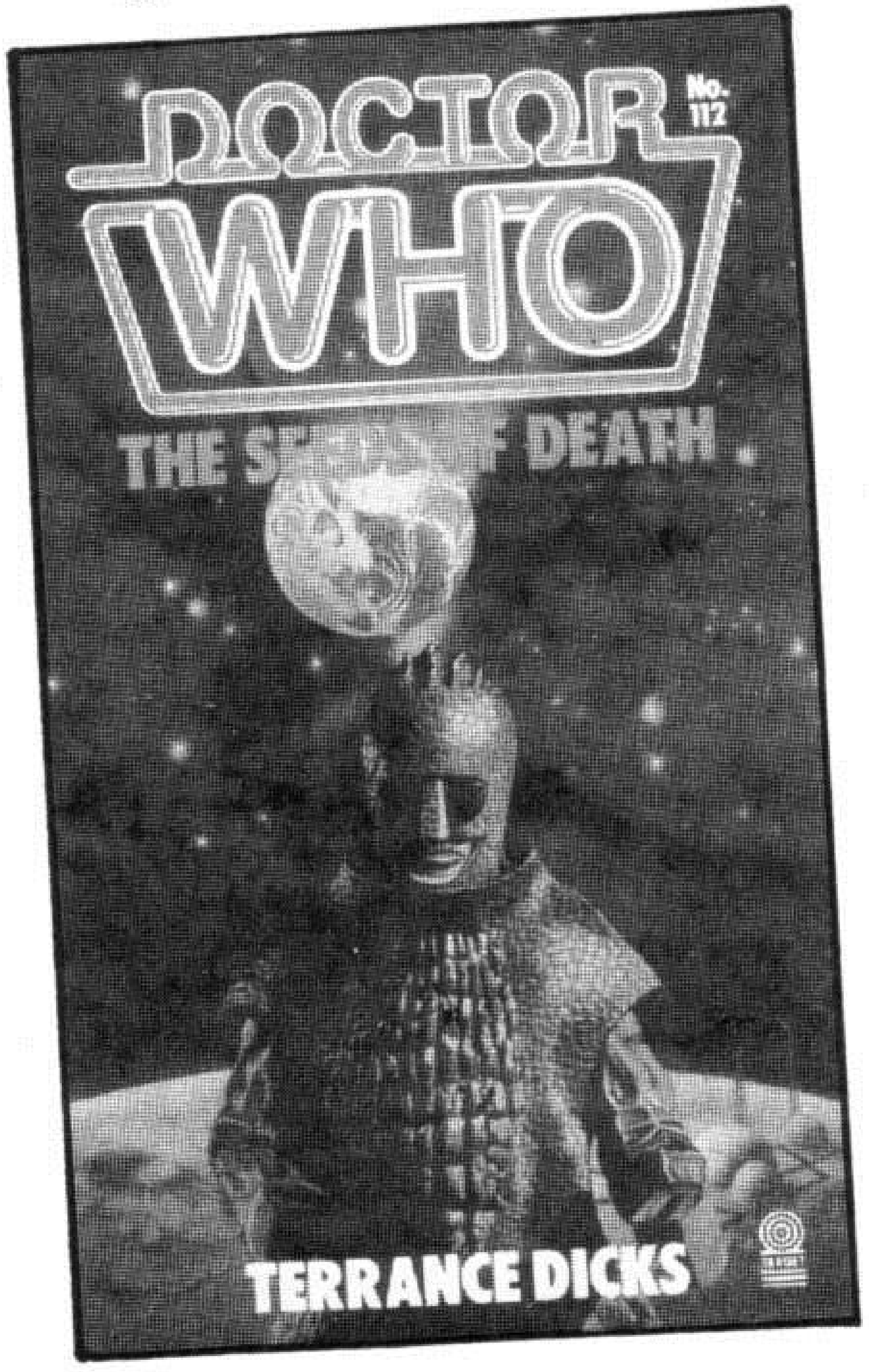
◆

Indeed they are, in all their glory, as Terrance Dicks takes the original script of Brain Hayles' *The Seeds of Death* and turns it into another of his better novels. Once again it's from his period on the series. There is no doubt that Terrance's writing style is crisp and concise, yet certainly not skimpy or unimaginative, and he gives the impression that he gets a great kick out of recreating the stories that he was associated with.

Interestingly enough, I'm not at all sure whether it is Brian Hayles' original script that is so good, or Terrance's adaptation, because in the book we certainly do seem to get into the characters a bit more; people like Gia Kelly, Harry Osgood and Julian Radnor all come alive on the page and you understand a little more about the T-Mat set-up, and exactly why the whole team appear to be on edge all the time.

The only real fault in the characterisation is that the one major sympathetic character, Fewsham, is left a little dull and you can't help wondering why on earth he is so wet behind the ears. I was also very surprised to experience a growing dislike for Miss Kelly during the course of the story.

The actual story (for those unfamiliar with it) concerns an Earth of the future where everything that moves in the world moves via T-Mat, a form of instantaneous travel that has cured world problems like food shortages. Even Man's instinctive search for adventure has died, and the whole race is in a state of contented lethargy.



MARTIAN MENACE

Then along come the Martians, (known to us of course as Ice Warriors) who are fleeing the dying world of Mars, and decide to drain Earth of a majority of its oxygen content and freeze it over, thus reproducing the atmosphere of Mars. Mankind would be removed as quickly *and* painfully as possible.

Enter the Doctor with Jamie and Zoe, an 'ancient' rocket, an eccentric, (but not mad) scientist and some lethal seed pods that suck up the air. It is all down to the Doctor to stop the Martians, destroy the pods *and* make it rain – all within 144 or so pages. Needless to say he succeeds admirably, but not without the loss of some lives.

All in all, *The Seeds of Death* is well worth the wait and perhaps now is the time to read the Ice Warrior stories in chronological order (*Ice Warriors, Seeds of Death, Curse of Peladon* and *Monster of Peladon*) and see how Brain Hayles, who wrote the scripts for all of them, took the original step of acually developing the whole race as characters, rather than using them as stock villains doing the same thing over and over again.

It might not contain green giants, but Terrance's next Target book is ten times better, and in a great many ways reminds me of his early books based on the Troughton run; *The Abominable Snowmen* and *The Web of Fear.* In *The Faceless Ones,* based on a script by the late Malcolm Hulke, and David Ellis, he pits the Doctor up against the villainy of the Chameleons, a race of beings, who, after a nuclear accident, have had to flee their home world, genetically scarred and lacking a true form or personality.

In Earth they find a perfect replacement and set about kidnapping thousands of young, lively humans and draining them of lifeforce and identity. Amongst those taken over are a police inspector and more centrally Polly, one of the Doctor's companions.

The Faceless Ones is one of those stories that isn't particularly well-documented and so I found the book doubly interesting as I had no idea about the plot and character interaction. It is also interesting to see how the character of Samantha Briggs is introduced to replace Ben and Polly, who are both 'chameleonised' early on in the story. At the time the story was made Sam, as she is called, was intended to become a companion to the Doctor. But for actress Pauline Collins (who played the part) a door to fame was opening for her, via the BBC's *The Liver Birds* and then *Upstairs Downstairs,* and so Sam didn't stay longer than that story.

This is a pity, as she works especially well with Jamie; they become very much a brother/sister team, making her departure quite sad. Ben and Polly reappear at the end in time to realise that it is just minutes after their adventure with *The War Machines* has ended, and Ben can still catch his ship if he's quick. Reluctantly, the Doctor lets them go, (old romantics like me like to believe they stop off on the way to the docks to get married) and turns to young Jamie...

"We've lost the TARDIS!"

"Do you mean someone's stolen it?"

"I don't know Jamie," said the Doctor solemnly, "but that's what we're going to find out." The Doctor and Jamie walked away, towards what was to be one of their greatest adventures...

Now I don't know about you, but as endings go I think that is one of the simplist, but most effective I've read. 'One of their greatest adventures...,' – if only it was just around the corner. Still, when it comes, providing he writes it in the same style as *The Faceless One,* I hope that Terrance Dicks is the man behind it.

◆Gary Russell.

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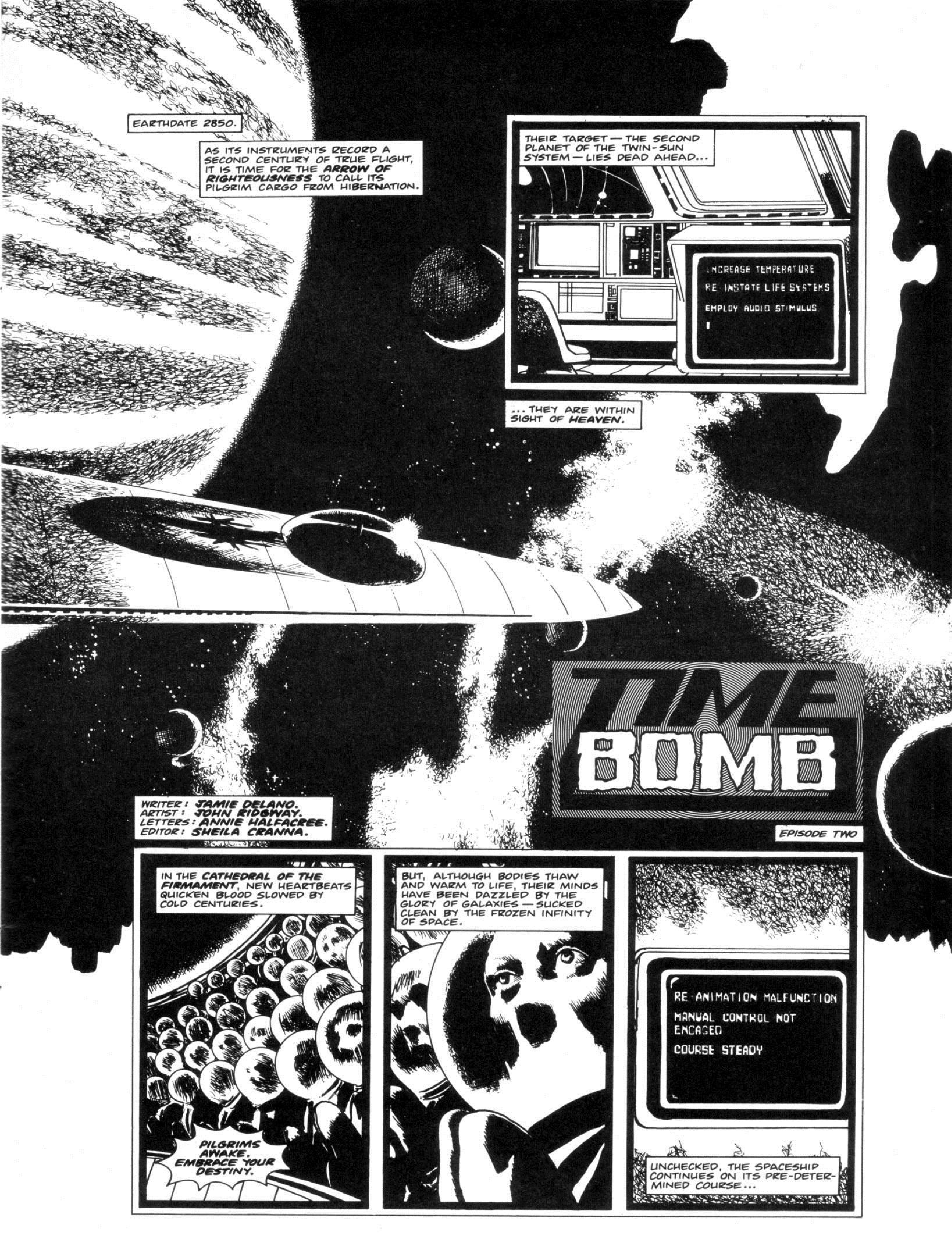
TIME BOMB

EPISODE TWO

WRITER: ***JAMIE DELANO.***
ARTIST: ***JOHN RIDGWAY.***
LETTERS: ***ANNIE HALFACREE.***
EDITOR: ***SHEILA CRANNA.***


EARTHDATE 2850.
AS ITS INSTRUMENTS RECORD A SECOND CENTURY OF TRUE FLIGHT, IT IS TIME FOR THE ARROW OF RIGHTEOUSNESS TO CALL ITS PILGRIM CARGO FROM HIBERNATION.
THEIR TARGET — THE SECOND PLANET OF THE TWIN-SUN SYSTEM — LIES DEAD AHEAD...
INCREASE TEMPERATURE
RE-INSTATE LIFE SYSTEMS
EMPLOY AUDIO STIMULUS
...THEY ARE WITHIN SIGHT OF HEAVEN.
IN THE CATHEDRAL OF THE FIRMAMENT, NEW HEARTBEATS QUICKEN BLOOD SLOWED BY COLD CENTURIES.
PILGRIMS AWAKE. EMBRACE YOUR DESTINY.
BUT, ALTHOUGH BODIES THAW AND WARM TO LIFE, THEIR MINDS HAVE BEEN DAZZLED BY THE GLORY OF GALAXIES — SUCKED CLEAN BY THE FROZEN INFINITY OF SPACE.
RE-ANIMATION MALFUNCTION
MANUAL CONTROL NOT ENGAGED
COURSE STEADY
UNCHECKED, THE SPACESHIP CONTINUES ON ITS PRE-DETERMINED COURSE...

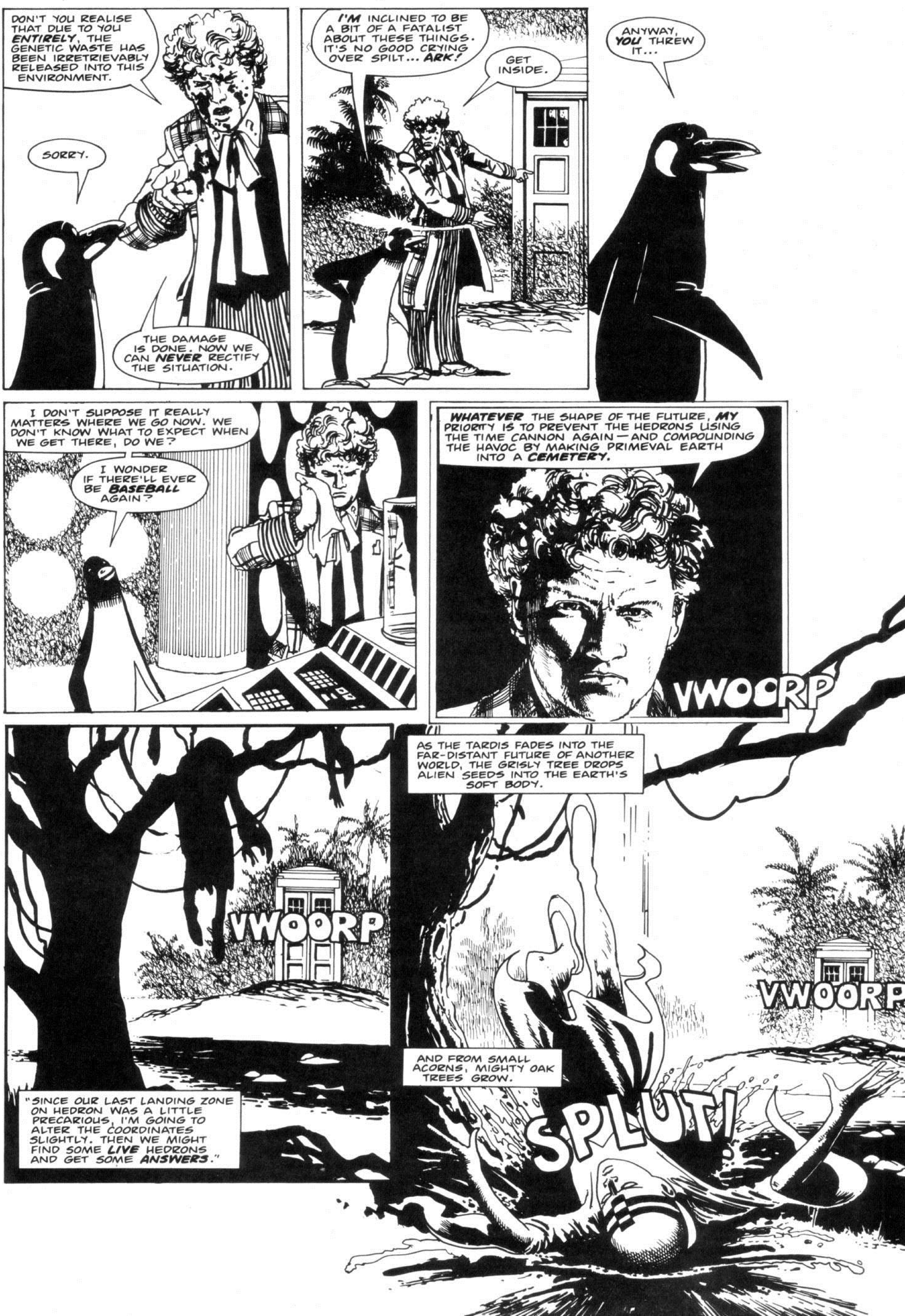
EARTHDATE 1986.
THE DOCTOR AND FROBISHER ARE TRYING TO MEET WITH PERI — TO ENLIST HER AID IN DISSUADING THE HEDRONS FROM TRANSPORTING DANGEROUS GENETIC WASTE BACK THROUGH TIME TO PRIMEVAL EARTH.
I DON'T CARE WHAT THE INSTRUMENTS SAY. THIS IS NOT NEW YORK CITY!
NOT AS WE HAVE KNOWN IT, I AGREE. BUT THIS IS 1986 — AND WE ARE WHERE NEW YORK SHOULD BE...
OBVIOUSLY MY FEARS HAVE BEEN REALISED.
EVEN THOUGH WE RECOVERED THE GENETIC SOUP INTACT, SOME CONTAMINATION HAS WARPED THE EVOLUTION OF LIFE ON EARTH...
"...UNRECOGNISABLY!"
"THAT'S THE TRUTH!"
IT'S NO LAUGHING MATTER. THOSE MEDDLING HEDRON FOOLS HAVE ALTERED THE ENTIRE HISTORY OF THE UNIVERSE WITH THEIR TIME CANNON. THINGS MAY NEVER BE THE SAME AGAIN.
THIS IS FASCINATING — BUT A DISASTER. AN ENTIRELY REPTILIAN CULTURE ...IT LOOKS AS IF MANKIND HAS NEVER EVEN EVOLVED ON THIS EARTH.
OH BOY.
AND I DON'T SUPPOSE THESE LIZARDS PLAY BASEBALL DO THEY?

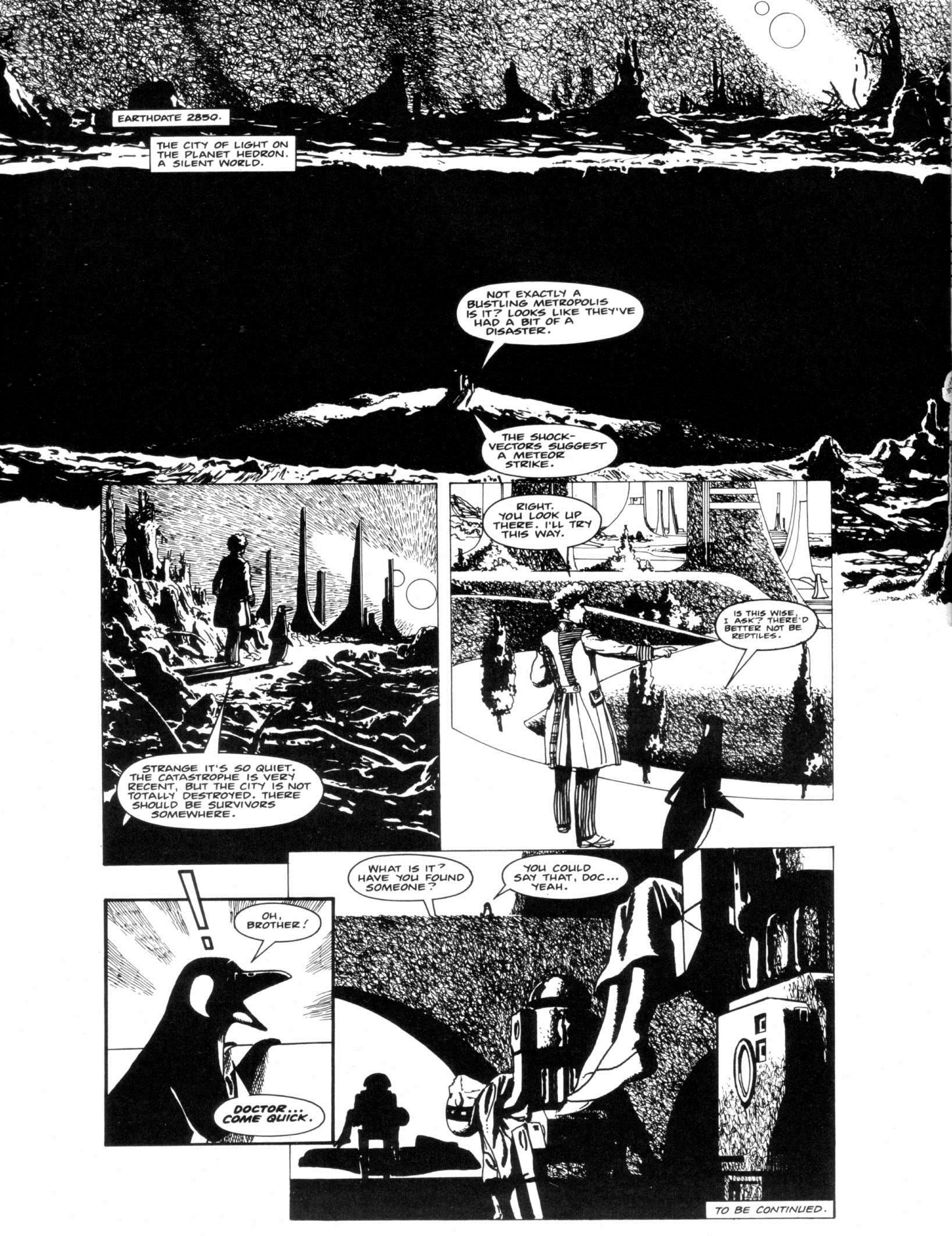
DON'T PANIC. THEY'VE NEVER SEEN ANYTHING LIKE US BEFORE. THEY'RE PROBABLY AS SCARED AS WE ARE.
I DOUBT IT!
REEEAARGH!
BACK TO THE TARDIS!
I'LL RACE YOU!
C'MON. IT'S JUST ROUND THIS CORN...
QUICK FROBISHER. IT'S UP TO YOU. YOU'LL HAVE TO **SHIFT** OR WE'RE DEAD!
I'LL TRY, BUT I DON'T WORK WELL UNDER PRESSURE — AND I ONLY JUST GOT MY POWERS BACK!
URRAAAH!
VERY IMPRESSIVE. NOW CHANGE BACK BEFORE YOU **TREAD** ON ME...
...THERE'S **THINKING** TO BE DONE.

PRETTY NEAT FOR THE SPUR OF THE MOMENT, HUH? GODZILLA Y'KNOW? I SAW IT ON A VIDEO ONCE... WITH PERI.
PERI..? IF **WE** CAN'T SORT OUT THIS MESS, **PERI** WILL NEVER **EXIST** AGAIN.
WE MUST FIND OUT JUST **WHAT** CONTAMINANT IS CAUSING THIS ANOMALY.
WELL, WE KNOW IT CAN'T BE THE GENETIC WASTE, BECAUSE WE'VE GOT THAT SAFE.
SO IT'S EITHER THE DEAD BODIES... OR THEY'VE SENT **MORE** WASTE.
VWOORP-VWOORP-VWOORP
EARTHDATE. 150 MILLION YEARS B.C.
PERHAPS **WE'RE** THE MEDDLING FOOLS, DOC. MAYBE THE GENETIC WASTE **CAUSES** HUMANS TO EVOLVE...
SHUT UP, FROBISHER! I'VE GOT TO THINK LOGICALLY. THE SHAPE OF THE ENTIRE FUTURE DEPENDS ON US.
ON **YOU** MAYBE, DOC... NOT **ME!** I'M GOING TO FIND PREHISTORIC FISH. **YOU** DO THE THINKING...
I'M **HUNGRY**.
"THESE TIME-WARPS ARE A **NIGHTMARE**. THE HARDER YOU **TRY** TO RESTORE THE STATUS QUO, THE FURTHER IT RECEDES..."
SPLOSH!

VREEK
"MORE DEAD BODIES. THEY MUST BE THE BUILDERS OF THE TIME CANNON. THE HEDRONS."
"BUT WHY ARE THEY TRYING TO DISPOSE OF THEIR DEAD SO THOROUGHLY..?"
SPLADOOSH
"...UNLESS THE BODIES ARE CONTAMINATED AS WELL."
"BUT I CAN'T GATHER UP DOZENS OF CORPSES. I'M A DOCTOR, NOT AN UNDERTAKER."
"ANYWAY, FROBISHER COULD BE RIGHT. SOME OF THIS DEBRIS COULD BE NECESSARY FOR THE FUTURE OF LIFE ON THIS PLANET TO BE AS WE'VE KNOWN IT."
"THE ONLY CERTAIN THING IS THAT THE TIME CANNON MUST BE DESTROYED."
FROBISHER... WHERE ARE YOU?
THE DARK WATER OF THE LAGOON IS WARM AND SOOTHING. THE GLITTER OF HIS PREY HOLDS HIS BRIGHT EYE AND LURES HIM ON.
FOR PREY, THE PROBLEM WITH PREDATORS IS THAT THEY ARE RARELY SEEN UNTIL IT IS TOO LATE...

...THE FIRST LOOK IS USUALLY THE LAST.
DOCTOR, HELP!
CHANGE, YOU STUPID PENGUIN... CHANGE!
"I-I CAN'T, DOCTOR. MY POWERS — THEY'RE FAILING AGAIN!"
!
DOCTOR, DO SOMETHING!
SKRAUNCH!
GOOD SHOT!
!!
GRRUARKSH!
Y'KNOW, DOC...? I'VE HAD ENOUGH OF REPTILES TODAY.
AND I THOUGHT I WAS OVER MY MONOMORPHIA. LOOKS LIKE I WAS WRONG...


DON'T YOU REALISE THAT DUE TO YOU ENTIRELY, THE GENETIC WASTE HAS BEEN IRRETRIEVABLY RELEASED INTO THIS ENVIRONMENT.
SORRY.
THE DAMAGE IS DONE. NOW WE CAN NEVER RECTIFY THE SITUATION.
I'M INCLINED TO BE A BIT OF A FATALIST ABOUT THESE THINGS. IT'S NO GOOD CRYING OVER SPILT... ARK!
GET INSIDE.
ANYWAY, YOU THREW IT...
I DON'T SUPPOSE IT REALLY MATTERS WHERE WE GO NOW. WE DON'T KNOW WHAT TO EXPECT WHEN WE GET THERE, DO WE?
I WONDER IF THERE'LL EVER BE BASEBALL AGAIN?
WHATEVER THE SHAPE OF THE FUTURE, MY PRIORITY IS TO PREVENT THE HEDRONS USING THE TIME CANNON AGAIN—AND COMPOUNDING THE HAVOC BY MAKING PRIMEVAL EARTH INTO A CEMETERY.
VWOORP
VWOORP
"SINCE OUR LAST LANDING ZONE ON HEDRON WAS A LITTLE PRECARIOUS, I'M GOING TO ALTER THE COORDINATES SLIGHTLY. THEN WE MIGHT FIND SOME LIVE HEDRONS AND GET SOME ANSWERS."
AS THE TARDIS FADES INTO THE FAR-DISTANT FUTURE OF ANOTHER WORLD, THE GRISLY TREE DROPS ALIEN SEEDS INTO THE EARTH'S SOFT BODY.
VWOORP
AND FROM SMALL ACORNS, MIGHTY OAK TREES GROW.
SPLUT!


EARTHDATE 2850.
THE CITY OF LIGHT ON THE PLANET HEDRON. A SILENT WORLD.
NOT EXACTLY A BUSTLING METROPOLIS IS IT? LOOKS LIKE THEY'VE HAD A BIT OF A DISASTER.
THE SHOCK-VECTORS SUGGEST A METEOR STRIKE.
STRANGE IT'S SO QUIET. THE CATASTROPHE IS VERY RECENT, BUT THE CITY IS NOT TOTALLY DESTROYED. THERE SHOULD BE SURVIVORS SOMEWHERE.
RIGHT. YOU LOOK UP THERE. I'LL TRY THIS WAY.
IS THIS WISE, I ASK? THERE'D BETTER NOT BE REPTILES.
!
OH, BROTHER!
DOCTOR... COME QUICK.
WHAT IS IT? HAVE YOU FOUND SOMEONE?
YOU COULD SAY THAT, DOC... YEAH.
TO BE CONTINUED.

incidental music

A vital finishing touch to any television drama, incidental music is more than just a musical accompaniment.

Over the years the musical talent creating the mood of *Doctor Who* has been surprisingly varied, as Patrick Mulkern discovers in his review of *Doctor Who*'s music makers.

The Keeper Of Traken.

One of the earliest *Doctor Who* composers was **Norman Kay,** who worked on three stories in the first season, including the original serial, *The Tribe of Gum*. He composed some very memorable themes for Susan, the mysterious junkyard, and the palaeolithic settings, which effectively contributed to the atmosphere of mystery and suspense so important at the start. He carried on in his distinctive style with the weird scenarios for *Keys of Marinus* and *The Sensorites*.

The first Dalek story marked the debut of **Tristram Cary,** who had a different approach altogether. He created a whole range of whirling, echoing electronic scores to intensify the alien nature of a petrified forest and the terrifying claustrophobia in the Dalek City.

So happy were the production team with his efforts, that the music was re-used many times over the following three years. First in *The Rescue,* to enhance the atmosphere of the planet Dido, again in *The Ark* to complement the Monoids, and finally to re-imbue the Daleks with their original menace in Patrick Troughton's first story, *Power of the Daleks*.

By contrast, Cary created the simplistic oriental music for *Marco Polo,* which was a mixture of electronic and instrumental. He also ▶

Incidental Music

◀ had a mammoth task of scoring all twelve episodes of *The Daleks' Master Plan.* "I had a definite intention . . . the use of conventional music for the 'normal' situations, and electronic for the odder ones." Numerous sudden changes in location and plot called for a wide variety of music; woodwind for the battle at the foot of a pyramid in Ancient Egypt, a dramatic drumbeat for Katarina's death scene in deep space, and harsh piano tinkling over a frenetic Keystone Cops chase on a Hollywood set.

Proving his versatility, Tristram Cary was also commissioned to write the 'Ballad of the Last Chance Saloon' for *The Gunfighters.* The Ballad was a long piece of verse about the events at the OK Corral, sections of which Lynda Baron (Wrack in *Enlightenment)* sang over the action.

It was six years later, in 1971, that Cary was invited to write for *Doctor Who* again, with *The Mutants.* He came up with some very discordant harsh jangles, which were quite unusual in a Pertwee story. It was an experiment that probably failed.

GUEST MUSICIANS

1960s *Doctor Who* benefitted from a broad spectrum of guest musicians, many of whom worked on only one story. Some of these men went on to make quite a name for themselves in television and films.

The most charming contribution was made by **Richard Rodney Bennett** for the classic historical tale, *The Aztecs.* He wrote some very subtle melodies; his music rumbling with menace in the tomb of Yetaxa, and hinting at humour with a lovely fluting tune for the Garden of the Aged. Shortly afterwards came *The Reign of Terror,* and a not-so-subtle score from **Stanley Myers.** It was a succession of rumbustious charges which owed much to the French National Anthem. They were somewhat self-mocking giving the serial the air of a *'Carry On . . .'.* In a similar vein, **Humphrey Searle** scored *The Trojans* – a heavy, purely instrumental composition to go with a garish tale of Trojan woe.

The most popular and well-remembered story of the Sixties is *The Dalek Invasion,* and it owes much of its razor-edge tautness to the skill of the late **Francis Chagrin.** Given free rein over the six episodes, he arranged some very ominous music, slicing percussion and stirring drumbeat rolls, most notably when Barbara and her friends were fleeing the Daleks through the ruins of London.

Raymond Jones wrote for two stories: *The Romans* and *The Savages.* He made the former a rather epic occasion, with typical *Ben Hur* orchestral accompaniment for the galley scenes, the Roman market, and the Emperor's palace. This was supplemented by some lovely lyre music, as played by the Great Nero and Maximus Pettulian – but not the Doctor. A year later in 1966, Jones took a very different tack with *The Savages,* which featured a lot of wistful violin pieces, adding tragedy to the cave-dwellers, and great excitement to the chase scenes.

It is interesting to note that some stories went out completely devoid of music. Often it was a luxury that could not be afforded on *Doctor*

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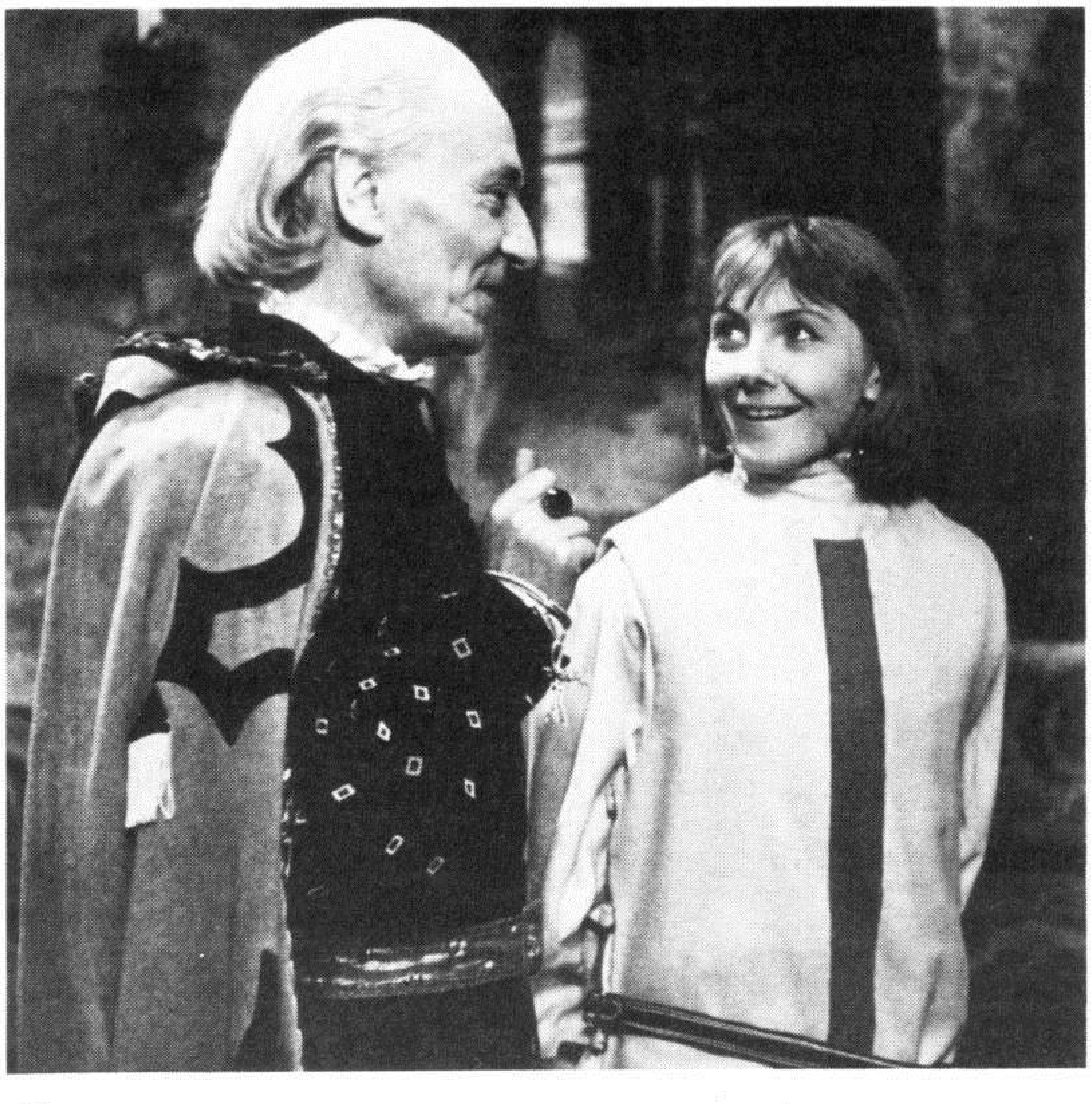

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The Mutants.

Who's tight budget. Such stories were *The Massacre, The Smugglers, Mission to the Unknown, The War Machines, The Highlanders,* and strangely enough *The Abominable Snowmen*.

With a few stories like *The Faceless Ones* and *Web of Fear*, an experiment in mood effects was undertaken. Along the lines of Tristram Cary's work, these electronically generated notes are nearer pure sound effects than music. Indeed, the later Patrick Troughton stories were so drenched in imaginative sound effects from the Brian Hodgson fold, that music became an unnecessary extravagance.

MUSIC LIBRARY

More enterprising directors like Morris Barry and Richard Martin adopted the budget-saving ploy of consulting the BBC's own music library. The library could offer an enormous repertoire, music which was just as good as, and often better than, the specially composed piece. It was these shelves that gave rise to the marvellous Cyberman theme, used to herald their dramatic arrival in their first three stories, and which also supplied the haunting tracks for *Beyond the Sun* and *The Web Planet*.

The most chilling music ever used for *Doctor Who*, in *Web of Fear*, also came from stock. It was a track from Bartok's 'Music for Strings, Percussion and Celeste', played in the background of the opening scene in Silverstein's museum, marking the revival of the Yeti.

The most significant contribution to *Doctor Who* was made by Deadly **Dudley Simpson,** who composed music for over three hundred episodes. Making his debut in *Planet of Giants* in 1964, he went on to delight viewers for the next fifteen years, his tenure culminating in 1979 with *The Horns of Nimon*. He remembers those years very well: "*Doctor Who* was the greatest chal- ▶

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◀ lenge of my life. Every episode was different."

Dudley Simpson demonstrated tireless enthusiasm and inspiration and, with his work, it becomes easy to see the developments in the use of facilities for music in television over the last two decades. He began somewhat unmemorably with the *Planet of Giants* story, following it up with *The Crusade* and *The Chase*, all three of which featured a great deal of percussion and straightforward piano jingles, which did little to enhance the 'gloss' of the show. *The Celestial Toymaker* (1966) saw him branch out, using a clarinet, an organ, a xylophone, and other percussion instruments to provide the Toyroom with a very tick-tock clockwork backing.

RADIOPHONIC WORKSHOP

It was during the Troughton stories that Dudley Simpson truly came into his own, making fullest use of the new electronic organ installed at the Radiophonic Workshop at the BBC. "It was a very cumbersome machine, and someone had to pull out the stops for me while I played the keyboards. We achieved some very unusual sounds for the time." Indeed he did, with some marvellous reverberating scores for *The Underwater Menace* to back the dance of the Fish People and the ceremonies in the temple of Amdo.

The Macra Terror featured the longest score for that time, with some very peculiar cheerleader jingles welcoming holidaymakers to the camp, and strident tones for the advance of the Macra creatures infiltrating the camp. *The Evil of the Daleks* boasted a variety of themes; for Victoria, the new companion (later re-used in *Fury From The Deep* when she left the series), for the manor house of Theodore Maxtible, and principally for the Daleks.

The Dalek theme was actually based on the underbeat of the *Doctor Who* signature tune, used most impressively when the Doctor and his friends stumbled into the domain of the Emperor Dalek at the climax to episode six. Simpson returned to the show several times during the late Sixties, for *The Ice Warriors, Fury From The Deep, The Seeds Of Death, The Space Pirates*, and *The War Games* – a most impressive array, accompanied by sound effects from Brian Hodgson.

During the Seventies, he worked on the programme, giving the Pertwee era action, excitement and the spice of life, with some very memorable compositions . . . the alarming music as the Autons invaded Ealing High Street in *Spearhead from Space;* the rousing UNIT theme and the hypnotic warbling music for the Martians in *The Ambassadors of Death*, as well as the various unforgettable themes for the Master in the 1971 season. This season also presented one of *Doctor Who*'s best continuous electronic scores, with *Terror of the Autons*, and Simpson's most famous piece of music – that which accompanied the activities of the *Mind of Evil* machine.

INSTRUMENTAL APPROACH

Throughout this time, Simpson had been using the BBC's new synthesizer, but he came to a decision with Brian Hodgson to adopt a more instrumental approach rather than "zizzing it up on the synthesizer all the time. Electronic music and electronic effects didn't contrast as well." Hence many more musicians were brought in to accompany Simpson's arrangements during the late Pertwee stories and almost the entire period under Tom Baker . . . evoking the grandeur of Gallifrey, Ribos and Tara, the menace of the Fendahl, the Ogri and the Shadow, and the jollity of Bessie, Inter Minor and Paris!

Sadly the cancelled story *Shada* was never to reach a stage where Simpson could compose music for it, so *The Horns of Nimon* became his last story. Following the refurbishment of the Radiophonic Workshop, the BBC decided they could no longer allow him the facilities. "I needed those effects just that little bit to lift it and make it gel as science-fiction, rather than a pure drama. So that might have been contributory to John Nathan-Turner changing it all when he took over." After fifteen years' dedication, Simpson's work on the series came to an end. "I loved *Doctor Who*. Every episode presented a challenge."

Very few other musicians were commissioned during Dudley Simpson's tenure, but those who were made a refreshing and noticeable change. In 1968, **Don Harper** wrote for the Cybermen in *The*

The Rescue.

Stanley Myers composed a rumbustious score for the Hartnell tale, The Reign of Terror.

Invasion, and came up with some very alien and metallic sounds. **Carey Blyton** first cropped up in *Doctor Who and the Silurians* with some distinctive clarinet music for the superb cave system under Wenley Moor, and frightening high-pitched whines for the Silurian creatures. His music for *Death To The Daleks,* with the London Saxophone Quartet, seemed a trifle dull, but some chiming music heralding the Great City of the Exxilons was majestic and thrilling. He completed his hat trick with *Revenge of the Cybermen* – available on BBC Video.

Malcolm Clarke, who has come more to the fore today, produced one of the most effective and well remembered of incidental scores, for *The Sea Devils* – perfectly evoking the nautical feel to the story, with some terrifying stings, and extremely haunting themes for the Master, the abandoned sea fort, the island under attack, and the Sea Devils themselves. Finally **Geoffrey Burgon,** who has gone on to greater things with *Brideshead Revisited* and *Bleak House,* demonstrated his musical flair in the Tom Baker stories; *Terror of the Zygons* and *The Seeds of Doom.*

ELECTRONIC MUSIC

Launching *Doctor Who* into the Eighties, John Nathan-Turner opted to use totally electronic music straight from Maida Vale, so that the Eighteenth Season was drenched in wonderfully stirring soundtracks, gelling the stories into a slick fast-moving uniformity. Sadly, since then the music has become less dominant, but in the process enabling the different styles of the musicians to shine through.

Peter Howell's powerful overtones render him very much the Jean-Michel Jarre of the radiophonic team, with applause due for *The Leisure Hive, Warrior's Gate, Kinda* and *Planet of Fire* among many others. **Roger Limb** scored beautifully for *The Keeper of Traken* – a sharp contrast to the ineffectual twinkles in *Arc of Infinity* and *Time Flight,* which seriously detracted from the dramatic impact. He redeemed himself with *The Caves of Androzani* and *Revelation of the Daleks.* **Jonathan Gibbs** contributed to such stories as *The King's Demons* and *Warriors of the Deep,* and a more recent newcomer is **Liz Parker** on *Time Lash.*

True-to-form **Malcolm Clarke** concocted very unusual, spellbinding tracks for *Enlightenment, Resurrection of the Daleks* (Tegan's leaving weepie), *Earthshock* and *Attack of the Cybermen* (the new Cybertheme), recording clangs and crashes and echoing them to great effect.

Many of these tracks can be heard on the two BBC records, so there is little need to elaborate on their content. Not to be found on the record **Paddy Kingsland,** now a freelance writer, composed many lovely moments in *Full Circle* (Adric's theme), *Logopolis* (The Watcher, the Doctor's death), *Castrovalva,* and more recently *Frontios.*

Who knows what the future may hold? It is likely we will see a third BBC record release, to bring things up to date with Colin Baker's first season. It is a pity it will be difficult to release any of the previous freelance music from the Sixties and Seventies, which is much more varied and really paints the picture of the past in *Doctor Who.*◆